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*Attorneys for Defendants*

VXN GROUP LLC and MIKE MILLER

**UNITED STATES DISTRICT COURT  
CENTRAL DISTRICT OF CALIFORNIA  
WESTERN DIVISION**

MACKENZIE ANNE THOMA,  
a.k.a. KENZIE ANNE, an  
individual and on behalf of all  
others similarly situated,

Plaintiff,

v.

VXN GROUP LLC, a Delaware  
limited liability company; MIKE  
MILLER, an individual; and DOES  
1 to 100, inclusive,

Defendants.

Case No. **2:23-cv-04901 WLH (AGR<sub>x</sub>)**

**DECLARATION OF EMILIE  
KENNEDY IN SUPPORT OF  
DEFENDANTS' MOTION FOR  
SUMMARY JUDGMENT**

Complaint Filed: April 20, 2023  
Removed: June 21, 2023

**DECLARATION OF EMILIE KENNEDY**

1 I, Emilie Kennedy, hereby declare as follows:

2 1. I am an attorney licensed to practice law in the State of Florida and  
3 in the State of California as registered in-house counsel. I am General Counsel  
4 for Defendant VXN Group, LLC (“VXN”). I am personally familiar with, and, if  
5 called upon, could and would testify to the facts contained herein from my  
6 personal knowledge.

7 2. In my capacity as General Counsel, I am responsible for ensuring  
8 that VXN maintains accurate and complete records of its regularly conducted  
9 activities. I was also responsible for overseeing the production of documents in  
10 the above captioned case and I reviewed each document prior to it being produced  
11 to Plaintiff’s counsel.

12 3. Pursuant to Federal Rules of Evidence 803(6) (Records of regularly  
13 conducted activity) and 902(11) (Certified domestic records or regularly  
14 conducted activity), I hereby certify that the records produced by VXN Group,  
15 LLC to Plaintiff’s counsel during discovery production including but not limited  
16 to emails, slack messages, text messages, production reports, and other motion  
17 picture film production related documents were made contemporaneously with  
18 the transactions and events stated therein by, or from information transmitted by,  
19 someone with knowledge of the facts; and were kept by VXN in the course of  
20 regularly conducted activity; and were made as part of the regular practice of that  
21 activity. The records produced are exact duplicates of the original records.

22 4. Pursuant to Fed. R. Evid. 901(b)(1), I certify that each of the motion  
23 pictures that Plaintiff filmed with VXN has Plaintiff in a featured role with  
24 speaking lines. Additionally, of the movies that were released for sale, all of the  
25 movies are registered with the United States Copyright Office and are available  
26 on the corresponding brand’s websites. The still photographs are not registered  
27 separately because they are not intended to be sold separately from the motion  
28

1 pictures or otherwise commercially used. I know this because I oversee all  
2 copyright registrations and I reviewed each of the motion pictures prior to signing  
3 this declaration and confirmed they are the same as the deposit copies sent to the  
4 United States Copyright Office. The certificates from the United States Copyright  
5 Office are attached as Exhibit A. For the motion pictures that were not released, I  
6 reviewed the raw footage except as stated below for the production on 7-15-22.  
7 The scripts, where applicable, are attached as Exhibit B<sup>1</sup>.

8           5. Pursuant to L.R.79-4, each of the motion pictures contains legal  
9 pornographic content that is available to the public for sale. Because L.R. 79-4  
10 prevents the submission of pornographic material, Defendants have not lodged  
11 the motion pictures as an Exhibit pursuant to L.R. 11-5.1. Instead, Defendants  
12 have attached safe for work (“SFW”) screenshots from the motion pictures with  
13 the exception of 7-15-22 where, because the motion picture was never released,  
14 VNX is unable to locate the the raw footage. Instead, shots of the stills of Plaintiff  
15 in character for the motion picture are included instead. All of the screen shots are  
16 contained on Exhibit C. Additionally, the production report from 7-15-22 is  
17 attached as Exhibit E. In the event the Court finds it useful to review the motion  
18 pictures to adjudicate Defendants’ Motion for Summary Judgment, I will  
19 promptly submit copies of the motion pictures to the Court and follow any  
20 guidelines the Court deems proper.

21           6. VNX produces movies for commercial distribution through online  
22 subscriptions to the Vixen Group brand of websites, DVDs, third-party distributors,  
23 cable television and via international distribution channels. I know this because I  
24

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25 <sup>1</sup> Some of the motions pictures for the brands Slayed.com and Blackedraw.com  
26 (“Tier 2 Brands”) aimed for a more informal casual atmosphere where the actors  
27 determined their lines and character while rehearsing the movie. Because of this,  
28 there was not a formal script but instead a creative concept that the actors  
developed through their performances.

1 am familiar with the company's distribution process, and have drafted or reviewed  
2 the third-party distribution agreements.

3 7. VXN's "type of business" listed on the California Secretary of State  
4 Statement of Information is "film production". A true and correct copy of the  
5 California Secretary of State, Statement of Information for 2022 and 2024 is  
6 attached as Exhibit D.

7 8. VXN's motion pictures have won several awards. The adult film  
8 industry's most notable awards are the X-Biz awards and the AVN awards.  
9 Collectively, between VXN's films and its production staff, VXN has won 55  
10 AVN awards and 25 XBiz awards during the time Plaintiff acted in VXN's  
11 motion pictures.

12 9. Plaintiff starred in 18 motion pictures for VXN. Of those, five were  
13 not released. Details of each motion picture Plaintiff starred in are set forth  
14 below:

15 a. 12-09-20: Plaintiff's first film was a collaboration between  
16 Eats, a creative company run by Chris Applebaum featuring Plaintiff and VXN.  
17 It was released on April 30, 2021 through Vixen.com and titled "Breaking  
18 Through". Plaintiff was paid \$10,000 and it was directed by Chris Applebaum.

19 b. 2-27-21: Shot over two days, Plaintiff's second film was  
20 released on May 22, 2021 via Blacked.com and titled "This is Not A Drill".  
21 Plaintiff was paid \$15,000 and it was directed by Chris Applebaum.

22 c. 4-1-21: Plaintiff's third film was released on Slayed.com on  
23 August 12, 2021 and titled "Defiance." Plaintiff was paid \$3,000 and it was  
24 directed by Laurent Sky.

25 d. 5-5-21: Plaintiff's fourth film was released on July 29, 2021  
26 and titled "Florentine Part 1" for Deeper.com. Plaintiff was paid \$500 because  
27 she did not engage in a sex scene and did not appear until the end of the film to  
28



1 tease the audience about the sequel – Florentine Part 2, which she stars in. It was  
2 directed by Kayden Kross.

3 e. 5-6-21: Plaintiff’s fifth film was released on February 10,  
4 2022 and titled “Sex Without Love” via Deeper.com. Plaintiff was paid \$3,500  
5 and it was directed by Kayden Kross.

6 f. 6-29-21: Plaintiff’s sixth film was never released. Plaintiff was  
7 paid \$1,500. The film was titled “Disco” and directed by Laurent Sky.

8 g. 7-28-21: Plaintiff’s seventh film was released on September 9,  
9 2021 and titled “Primal Heat” for Slayed.com. Plaintiff was paid \$1,500. It was  
10 directed by Laurent Sky.

11 h. 7-29-21: Plaintiff’s eighth film was released on August 30,  
12 2021 and titled “Absolute Dime” for Blackedraw.com. Plaintiff was paid \$3,100  
13 and it was directed by Derek Dozer.

14 i. 8-28-21: Plaintiff’s ninth film was released on November 11,  
15 2021 and titled “Florentine Part 2” for Deeper.com. It is the sequel to (d) above  
16 and directed by Kayden Kross. Plaintiff was paid \$3,000.

17 j. 10-30-21: Plaintiff’s tenth film was released on December 17,  
18 2021 and titled “Should I Stay”. It was directed by Laurent Sky for Vixen.com  
19 and Plaintiff was paid \$5,000.

20 k. 12-11-21: Plaintiff’s eleventh film was released on May 23,  
21 2022 and titled “Looking for Trouble”. It was directed by Derek Dozer for  
22 Blackedraw.com and Plaintiff was paid \$4,000.

23 l. 1-25-22: Plaintiff’s twelfth film was released on October 20,  
24 2022 and titled “Tailor Made”. It was directed by Kayden Kross for Deeper.com  
25 and Plaintiff was paid \$5,000.

1 m. 3-28-22: Plaintiff's thirteenth film was not released.  
2 However, it was filmed in the Turks and Caicos and directed by Julia Grande.  
3 Plaintiff was paid \$5,000.

4 n. 3-29-22: Plaintiff's fourteenth film was released on June 26,  
5 2022 and titled "Heiress" for Tushy.com. It was also filmed in the Turks and  
6 Caicos and Plaintiff was paid \$5,000. It was directed by Julia Grande.

7 o. 4-3-22: Plaintiff's fifteenth film was released on August 27,  
8 2022 and titled "Sweat". It was directed by Laurent Sky and released on  
9 Blacked.com. Plaintiff was paid \$5,000.

10 p. 4-22-22: Plaintiff's sixteenth film was titled "Release"  
11 however it ultimately was not released. It was filmed by Kayden Kross for  
12 Deeper.com and Plaintiff was paid \$5,000.

13 q. 5-23-22: Plaintiff's seventeenth film was also not released. It  
14 was filmed for Slayed.com and directed by Laurent Sky. Plaintiff was paid  
15 \$1,500.

16 r. 7-15-22: Plaintiff's eighteenth film was also not released. It  
17 was filmed for Blackedraw.com and directed by Derek Dozer. Plaintiff was paid  
18 \$5,000. The concept for the movie was: "Kenzie and Jaimes' husbands are away  
19 for the weekend so the girls go to a club. They leave the club and they don't want  
20 the night the end so Kenzie invites Jaime over. Hard cut to later in the night on  
21 the couch. They kiss and Kenzie decides to text the guys. (TEXT BUBBLES)  
22 Hard cut from kiss straight into iPhone BJ/Ringlight Hardcore." A true and  
23 correct copy of the production report is attached as Exhibit E.

24 10. Plaintiff was paid for each motion picture regardless of whether it  
25 was released or not. I know this because I personally reviewed all the payment  
26 records with the VXN accounting department. The wire information capturing  
27 the payments to Plaintiff by VXN is contained in the Declaration of Belen  
28

1 Burditte, Exhibit D. Four of the movies filmed on 8-28-21(i); 1-25-22 (l); 3-28-  
2 22 (m); 4-22-22(o) were paid to Plaintiff by third-party companies VXN  
3 contracted with to co-produce the movies. For these four movies I specifically  
4 confirmed that payment was paid to Plaintiff by the third-party producers by  
5 reviewing applicable records such as copies of checks or wire payments.

6 11. During the years that Plaintiff appeared in Defendants' films, she  
7 was either nominated for or won 11 awards in the industry for her appearance in  
8 motion pictures, all of which involved professional acting, and four of which  
9 involved professionally acting in VXN's films.

10 12. Plaintiff's Vixen Angel promotional film and photo shoot was filmed  
11 on September 8, 2021. Screenshots from Plaintiff's Vixen Angel movie are on  
12 Exhibit C pages 25-27. In the past, Vixen Angels have won important awards in  
13 the industry, including Performer of the Year. Additionally, VXN traditionally  
14 throws a party in honor of the Vixen Angel. A true and correct copy of Plaintiff's  
15 text message to a VXN employee from the night after filming is attached as  
16 Exhibit F.

17 I declare under penalty of perjury that the foregoing is true and  
18 correct. Executed on November 12, 2024, at Los Angeles, California.

19  
20 /s/ [Signature]  
21  
22  
23  
24  
25  
26  
27  
28

# **EXHIBIT A**



CONFIDENTIAL

## Certificate of Registration



This Certificate issued under the seal of the Copyright Office in accordance with title 17, *United States Code*, attests that registration has been made for the work identified below. The information on this certificate has been made a part of the Copyright Office records.

United States Register of Copyrights and Director

Registration Number

**PA 2-299-685**

Effective Date of Registration:

June 03, 2021

Registration Decision Date:

July 01, 2021



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**Title**

**Title of Work:** Breaking Through

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**Completion/Publication**

**Year of Completion:** 2021  
**Date of 1st Publication:** April 30, 2021  
**Nation of 1st Publication:** United States

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**Author**

- Author:** VXN Group, LLC  
**Author Created:** production, direction, script/screenplay, cinematography  
**Work made for hire:** Yes  
**Domiciled in:** United States
- Author:** Kode Shop, LLC  
**Author Created:** editing  
**Work made for hire:** Yes  
**Domiciled in:** United States

---

**Copyright Claimant**

**Copyright Claimant:** Strike 3 Holdings, LLC  
2140 S. Dupont Hwy, Camden, DE, 19934, United States  
**Transfer statement:** By written agreement

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**Certification**

**Name:** Emilie Kennedy  
**Date:** June 03, 2021



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United States Register of Copyrights and Director

Registration Number

**PA 2-295-591**

Effective Date of Registration:

June 09, 2021

Registration Decision Date:

June 09, 2021

**Title**

Title of Work: This Is Not A Drill

**Completion/Publication**

Year of Completion: 2021  
Date of 1st Publication: May 22, 2021  
Nation of 1<sup>st</sup> Publication: United States

**Author**

- Author: VXN Group, LLC  
Author Created: production, direction, script/screenplay, cinematography  
Work made for hire: Yes  
Domiciled in: United States
- Author: Kode Shop, LLC  
Author Created: editing  
Work made for hire: Yes  
Domiciled in: United States

**Copyright Claimant**

Copyright Claimant: Strike 3 Holdings, LLC  
2140 S. Dupont Hwy, Camden, DE, 19934, United States  
Transfer statement: By written agreement

**Certification**

Name: Emilie Kennedy  
Date: June 09, 2021



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**Correspondence:** Yes



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United States Register of Copyrights and Director

Registration Number

**PA 2-316-100**

Effective Date of Registration:

September 08, 2021

Registration Decision Date:

October 13, 2021

**Title**

Title of Work: Defiance

**Completion/Publication**

Year of Completion: 2021

Date of 1st Publication: August 12, 2021

Nation of 1st Publication: United States

**Author**

- **Author:** VXN Group, LLC  
**Author Created:** production, direction, script/screenplay, cinematography  
**Work made for hire:** Yes  
**Domiciled in:** United States
- **Author:** Kode Shop, LLC  
**Author Created:** editing  
**Work made for hire:** Yes  
**Domiciled in:** United States

**Copyright Claimant**

**Copyright Claimant:** Strike 3 Holdings, LLC  
2140 S. Dupont Hwy, Camden, DE, 19934, United States

**Transfer statement:** By written agreement

**Certification**

**Name:** Emilie Kennedy  
**Date:** September 08, 2021







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United States Register of Copyrights and Director

Registration Number

**PA 2-317-941**

Effective Date of Registration:

September 23, 2021

Registration Decision Date:

October 25, 2021

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**Title**

**Title of Work:** Florentine Part 1

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**Completion/Publication**

**Year of Completion:** 2021

**Date of 1st Publication:** July 29, 2021

**Nation of 1<sup>st</sup> Publication:** United States

---

**Author**

- Author:** Counterlife Media LLC
- Author Created:** entire motion picture
- Work made for hire:** Yes
- Domiciled in:** United States

---

**Copyright Claimant**

**Copyright Claimant:** Counterlife Media LLC  
11271 Ventura Blvd, #717, Studio City, CA, 91604, United States

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**Certification**

**Name:** Emilie Kennedy  
**Date:** September 23, 2021

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*Shirley P. Matthews*  
United States Register of Copyrights and Director

Registration Number

**PA 2-350-599**

Effective Date of Registration:

March 23, 2022

Registration Decision Date:

May 23, 2022

**Title**

Title of Work: Sex Without Love

**Completion/Publication**

Year of Completion: 2022

Date of 1st Publication: February 10, 2022

Nation of 1st Publication: United States

**Author**

- **Author:** Counterlife Media LLC
- Author Created:** entire motion picture
- Work made for hire:** Yes
- Domiciled in:** United States

**Copyright Claimant**

**Copyright Claimant:** Counterlife Media, LLC  
11271 Ventura Blvd, #717, Studio City, CA, 91604, United States

**Certification**

**Name:** Emilie Kennedy  
**Date:** March 23, 2022

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United States Register of Copyrights and Director

Registration Number

**PA 2-320-424**

Effective Date of Registration:

September 30, 2021

Registration Decision Date:

November 08, 2021

**Title**

Title of Work: Primal Heat

**Completion/Publication**

Year of Completion: 2021

Date of 1st Publication: September 09, 2021

Nation of 1st Publication: United States

**Author**

- **Author:** VXN Group, LLC  
**Author Created:** production, direction, script/screenplay, cinematography  
**Work made for hire:** Yes  
**Domiciled in:** United States
- **Author:** Kode Shop, LLC  
**Author Created:** editing  
**Work made for hire:** Yes  
**Domiciled in:** United States

**Copyright Claimant**

**Copyright Claimant:** Strike 3 Holdings, LLC  
2140 S. Dupont Hwy, Camden, DE, 19934, United States

**Transfer statement:** By written agreement

**Certification**

**Name:** Emilie Kennedy  
**Date:** September 30, 2021







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United States Register of Copyrights and Director

Registration Number

**PA 2-319-882**

Effective Date of Registration:

September 30, 2021

Registration Decision Date:

November 04, 2021

**Title**

Title of Work: Absolute Dime

**Completion/Publication**

Year of Completion: 2021

Date of 1st Publication: August 30, 2021

Nation of 1st Publication: United States

**Author**

- **Author:** VXN Group, LLC  
**Author Created:** production, direction, script/screenplay, cinematography  
**Work made for hire:** Yes  
**Domiciled in:** United States
- **Author:** Kode Shop, LLC  
**Author Created:** editing  
**Work made for hire:** Yes  
**Domiciled in:** United States

**Copyright Claimant**

**Copyright Claimant:** Strike 3 Holdings, LLC  
2140 S. Dupont Hwy, Camden, DE, 19934, United States

**Transfer statement:** By written agreement

**Certification**

**Name:** Emilie Kennedy  
**Date:** September 30, 2021





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*Shirley R. Krumholtz*

United States Register of Copyrights and Director

**Registration Number**

**PA 2-355-031**

**Effective Date of Registration:**

June 27, 2022

**Registration Decision Date:**

June 27, 2022

## Title

**Title of Work:** Looking For Trouble

## Completion/Publication

**Year of Completion:** 2022

**Date of 1st Publication:** May 23, 2022

**Nation of 1<sup>st</sup> Publication:** United States

## Author

- **Author:** VXN Group, LLC  
**Author Created:** production, direction, script/screenplay, cinematography  
**Work made for hire:** Yes  
**Domiciled in:** United States
- **Author:** Kode Shop, LLC  
**Author Created:** editing  
**Work made for hire:** Yes  
**Domiciled in:** United States

## Copyright Claimant

**Copyright Claimant:** Strike 3 Holdings, LLC  
 2140 S. Dupont Hwy, Camden, DE, 19934, United States  
**Transfer statement:** By written agreement

## Certification

**Name:** Emilie Kennedy  
**Date:** June 26, 2022



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United States Register of Copyrights and Director

Registration Number

**PA 2-330-611**

Effective Date of Registration:

November 23, 2021

Registration Decision Date:

January 20, 2022

**Title**

Title of Work: Florentine Part 2

**Completion/Publication**

Year of Completion: 2021

Date of 1st Publication: November 11, 2021

Nation of 1st Publication: United States

**Author**

- **Author:** Counterlife Media LLC
- Author Created:** entire motion picture
- Work made for hire:** Yes
- Domiciled in:** United States

**Copyright Claimant**

**Copyright Claimant:** Counterlife Media, LLC  
11271 Ventura Blvd, #717, Studio City, CA, 91604, United States

**Certification**

**Name:** Emilie Kennedy  
**Date:** November 23, 2021







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United States Register of Copyrights and Director

Registration Number

**PA 2-330-110**

Effective Date of Registration:

January 17, 2022

Registration Decision Date:

January 18, 2022

**Title**

Title of Work: Should I Stay

**Completion/Publication**

Year of Completion: 2021

Date of 1st Publication: December 17, 2021

Nation of 1st Publication: United States

**Author**

- **Author:** VXN Group, LLC  
**Author Created:** production, direction, script/screenplay, cinematography  
**Work made for hire:** Yes  
**Domiciled in:** United States
- **Author:** Kode Shop, LLC  
**Author Created:** editing  
**Work made for hire:** Yes  
**Domiciled in:** United States

**Copyright Claimant**

**Copyright Claimant:** Strike 3 Holdings, LLC  
2140 S. Dupont Hwy, Camden, DE, 19934, United States  
**Transfer statement:** By written agreement

**Certification**

**Name:** Emilie Kennedy  
**Date:** January 17, 2022



---

**Correspondence:** Yes



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United States Register of Copyrights and Director

Registration Number

**PA 2-389-316**

Effective Date of Registration:

November 22, 2022

Registration Decision Date:

January 09, 2023

**Title**

Title of Work: Tailor Made

**Completion/Publication**

Year of Completion: 2022

Date of 1st Publication: October 20, 2022

Nation of 1<sup>st</sup> Publication: United States

**Author**

- **Author:** Counterlife Media LLC
- Author Created:** entire motion picture
- Work made for hire:** Yes
- Domiciled in:** United States

**Copyright Claimant**

**Copyright Claimant:** Counterlife Media, LLC  
11271 Ventura Blvd, #717, Studio City, CA, 91604, United States

**Certification**

**Name:** Emilie Kennedy  
**Date:** November 22, 2022



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*Shirley Perlmutter*

United States Register of Copyrights and Director

**Registration Number**

**PA 2-373-768**

**Effective Date of Registration:**

October 05, 2022

**Registration Decision Date:**

October 05, 2022

**Title**

**Title of Work:** Sweat

**Completion/Publication**

**Year of Completion:** 2022

**Date of 1st Publication:** August 27, 2022

**Nation of 1st Publication:** United States

**Author**

- Author:** VXN Group, LLC  
**Author Created:** production, direction, script/screenplay, cinematography  
**Work made for hire:** Yes  
**Domiciled in:** United States
- Author:** Kode Shop, LLC  
**Author Created:** editing  
**Work made for hire:** Yes  
**Domiciled in:** United States

**Copyright Claimant**

**Copyright Claimant:** Strike 3 Holdings, LLC  
2140 S. Dupont Hwy, Camden, DE, 19934, United States  
**Transfer statement:** By written agreement

**Certification**

**Name:** Emilie Kennedy  
**Date:** October 03, 2022



CONFIDENTIAL

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United States Register of Copyrights and Director

**Registration Number**

**PA 2-359-467**

**Effective Date of Registration:**

July 22, 2022

**Registration Decision Date:**

July 25, 2022



## Title

**Title of Work:** Heiress

## Completion/Publication

**Year of Completion:** 2022

**Date of 1st Publication:** June 26, 2022

**Nation of 1st Publication:** United States

## Author

- **Author:** Kode Shop, LLC  
**Author Created:** editing  
**Work made for hire:** Yes  
**Domiciled in:** United States
- **Author:** VXN Group, LLC  
**Author Created:** production, direction, script/screenplay, cinematography  
**Work made for hire:** Yes  
**Domiciled in:** United States

## Copyright Claimant

**Copyright Claimant:** Strike 3 Holdings, LLC  
 2140 S. Dupont Hwy, Camden, DE, 19934, United States  
**Transfer statement:** By written agreement

## Certification

**Name:** Emilie Kennedy  
**Date:** July 22, 2022

## **EXHIBIT B**

**INTRO SEQUENCE**

The video opens with a 1-2 minute abstract sequence of the girls together cut to music (a SFW short Eats style music video, not limited to story continuity, can be used for scene promo for social media as well). The sequence introduces some of the themes and props we will see used later in the story sequence (champagne, fur, chandelier, etc).

**INT - MASTER BATHROOM - EVENING / NIGHT**

A series of tight close ups of the girls getting ready for an elegant night out dripping in YSL. Throughout, we hear some diegetic trendy music playing in the background.

As ALINA applies some red lipstick in the mirror, we see EMILY looking at her through the reflection with a cocky smile.

EMILY

So... are you going to tell me about  
this friend of yours that is taking us  
out tonight?

ALINA looks at EMILY through the reflection and can see her cocky demeanor - ALINA knows there's a tinge of jealousy from EMILY's tone and responds appropriately.

Without turning to face EMILY, ALINA takes her phone out of her clutch and unlocks it to KENZIE's IG page. She then slides the phone on the counter towards EMILY.

ALINA

Here. Check this babe out.

As ALINA continues to get ready, EMILY saunters over to the phone and picks it up. Her eyes light up immediately. ALINA smirks at EMILY's reaction.

ALINA

I know, right?

EMILY scrolls through KENZIE's profile, settling on a VIXEN modeling shot and opens it up.

ALINA

Dropped out of nursing school, became  
a fashion model, dabbled in some cam  
stuff...



EMILY nods along as ALINA talks.

ALINA  
...and is now interested in porn.

\*

EMILY looks up at ALINA, taken back by this revelation.

EMILY  
...really?

ALINA finishes her make-up and turns to EMILY for the first time.

ALINA  
(dismissively)  
Really.

\*

ALINA walks past EMILY to a jewelry box. She opens it up and sorts through some extravagant options.

ALINA  
(in motion)  
She's looking for some advice so she  
hit up Vixen. And now here we are.

\*

\*

\*

\*

EMILY locks ALINA's phone and places it on the dresser that ALINA is in front of.

EMILY  
...you think she has what it takes?

ALINA is struggling to put on some pearls, and EMILY helps her finish.

ALINA  
...am I sensing some jealousy, EMILY?

EMILY's expression contradicts her answer.

EMILY  
Not at all! Just curious...

ALINA walks away to the master closet next to the master bathroom, EMILY follows her with her eyes.

\*

\*

After a beat, we hear a notification.



ALINA

That's her. Can you meet her at the  
elevator?

\*  
\*

EMILY grabs ALINA's phone. INSERT of phone screen as EMILY  
types to KENZIE.

**KENZIE: downstairs. you coming?**

**ALINA: come up. not ready**

After responding, EMILY slyly opens IG and goes back to  
KENZIE's profile.

TIGHT of EMILY looking closely at KENZIE with intent. She  
bites her lip.

**PRE-LAP**

Elevator dings

**INT - ENTRANCE - NIGHT**

The elevator doors open and KENZIE comes out. She looks  
confident, stunning in her evening gown. She makes her way  
out of the elevator and into adjacent hallway.

\*

The music from earlier can be heard but muffled and echoed  
from the distance. KENZIE makes her way down the hall, guided  
by the music. She walks with perfect posture like a fashion  
model.

\*  
\*  
\*

**INT - LIVING ROOM/"MASTER" - NIGHT**

\*

KENZIE enters the living room/"master" from elevator hallway  
area. We see the light of the chandelier start to creep in  
and the sounds of music getting louder.

\*  
\*  
\*

TRACKING SHOT - KENZIE enters, walking towards the  
chandelier. In the distance, we see EMILY in the background  
laying on a couch, staring at KENZIE as she approaches, ready  
to pounce.

\*  
\*  
\*  
\*

EMILY

You have the looks. I'll give you  
that.

TIGHT KENZIE POV as she continues to approach - we see EMILY sitting on couch staring seductively at KENZIE (directly at the camera). We get a clearer view of her outfit - the dress from earlier, but an additional fur on top with pearls.

\*  
\*  
\*  
\*

EMILY  
But porn is more than looks.

EMILY rises and inches towards KENZIE.

\*

EMILY  
...do you have what it takes?

KENZIE takes a second to size up the situation, looking EMILY up and down. Not intimidated by EMILY's advances, KENZIE ups the ante.

KENZIE  
...why do you think I'm here?

KENZIE advances, she places her thigh firmly between EMILY's legs. Her face an inch away from EMILY's.

KENZIE kisses EMILY hard. EMILY kisses KENZIE back.

The girls grope and grab, undressing each other while their sexual prowess and energy carries them throughout the room.

Eventually, they make it to the couch and KENZIE gets the upper hand, taking charge of the situation showing just how adept she is. She goes down on EMILY with wild abandon.

\*

As KENZIE goes down on EMILY, we hear the music from earlier turn off.

ALINA  
(off-screen)  
EM! Did KENZIE come up?

ALINA enters the living room/"master" from the hallway ready for a night out. She's holding a bottle of champagne and has a YSL purse/clutch hanging off her shoulder (emphasis on both props). She stops at the sight of KENZIE going down on EMILY in the living room/"master". The sight delights her.

\*  
\*  
\*  
\*  
\*

After watching for a bit, ALINA breaks her silence.

\*

ALINA  
Good to see you've introduced  
yourselves.

As ALINA makes her way from the hallway to the living  
room/"master", confident and quickly, the camera follows her.

ALINA makes her way to the girls and positions herself next  
to EMILY, watching the action close up.

ALINA  
So Emily, does she have what it takes?

EMILY  
(breathlessly)  
So far so good.

ALINA  
Good to know...

ALINA kicks off her heels and extends her foot to KENZIE's  
face.

ALINA  
...go on.

**PRODUCTION NOTE: from here on out, improvise the majority of  
the dirty talk / taunting as they cycle through the various  
fetish actions and eventual full sex scene.**

KENZIE worships ALINA's foot and leads to foot fetish  
sequence. After some foot play, she makes her way up ALINA's  
leg to her pussy and eats her out. Eventually, KENZIE makes  
her way to ALINA's other foot.

As this is going on, EMILY grabs the bottle of champagne  
ALINA brought in. As KENZIE starts on ALINA's other foot,  
EMILY opens the bottle of champagne and pours it on ALINA's  
foot. KENZIE drinks the champagne as it flows from ALINA.

Eventually, EMILY draws the attention back to her pussy. She  
pours the champagne on it and makes sure KENZIE licks it all  
up.

As this going on, ALINA leaves and returns with two candles.  
She places them aside before tossing KENZIE on the bed. EMILY  
ravages KENZIE within seconds, undressing KENZIE wildly. As  
this happens, ALINA returns and hands a candle to EMILY. Hot  
wax sequence plays out.



While ALINA continues to taunt KENZIE with the wax, she instructs EMILY to open her purse.

ALINA

EM. Be a dear and get what's in my purse.

EMILY grabs the purse that ALINA flopped onto the bed earlier. She opens it and reveals a dildo. Giddy, EMILY rejoins the girls.

ALINA

Go on.

**ALINA shoves the dildo in KENZIE's face, encouraging her to show off her BJ skills to the girls.**

Eventually, leaves and returns with her purse. She opens it to reveal another dildo. She looks at ALINA who laughs in excitement.

ALINA

No way!

EMILY

You think you're the only one packing?

The girls start to use the dildo on KENZIE as she continues to blow the other one. **Eventually, they get KENZIE up and DP her with both dildos as she hangs from the chandelier.**

SYNOPSIS: THE BENEFITS OF OWNING YOUR OWN GYM IS YOU GET A REVOLVING DOOR OF FIT PEOPLE COMING AND GOING TO "OOH" AND "AAH" AT. THE BENEFITS OF BEING IN A SWINGER MARRIAGE IS BEING ABLE TO PICK AND CHOOSE FROM SAID FIT PEOPLE AT YOUR LEISURE. BRANDI AND RICHARD ARE LIVING THE LIFE IN EVERY SENSE OF THE WORD.

-----

INT - GYM - DAY

WORKOUT MONTAGE of BRANDI and KENZIE together.

BRANDI VO

I have two burning passions in life - fitness and swinging. There's only one thing I love more - when the two collide and I get the best of both worlds.

BRANDI VO

Swinging is not as simple as it seems. Not only do you have to find a couple that thinks the same as you do, but you have to be attracted to them. That's the beauty of owning a gym with my husband.

BRANDI looks away from KENZIE as she trains and smiles slyly.

POV REVEAL - RICHARD looking in BRANDI's direction as MAZEE trains.

BRIEF WORKOUT MONTAGE of MAZEE and RICHARD.

BRANDI VO

With it being a gym, naturally, our clientele leans more on the fit side of the spectrum - half of the work is already done for us. Combine that with one of us always being here, when a potential couple comes around - we're always in the know.

RICHARD catches MAZEE starring at BRANDI in the distance as she's doing an exercise that emphasizes her incredible curves.



RICHARD

Hey. You gonna lift that weight or  
just stare at my wife all day?

MAZEE is embarrassed for a second before RICHARD gives MAZEE  
a friendly slap and they both laugh it off.

BRANDI VO

The trickier part is finding out if  
they share the same sensibilities as  
my husband and I.

BRANDI watches KENZIE working out.

BRANDI VO

Luckily, we had our way of telling. Or  
at the very least...

BRANDI

Wow... I really see what my husband  
sees in you.

BRANDI VO

...gently pushing them in the right  
direction.

KENZIE finishes up her set and looks at BRANDI bashfully.  
BRANDI then walks off coyly and KENZIE stares off at RICHARD  
in the distance as BRANDI's words resonate with her. They  
make eye contact and KENZIE bites her lip.

WORKOUT MONTAGE continues, blending both the guys and girls  
spaces together.

BRANDI VO

KENZIE and MAZEE showed a lot of  
interest in the lifestyle with barely  
any educating from myself or RICHARD.  
They had already dabbled, but nothing  
quite soooo...

MONTAGE winds down.

BRANDI VO

...official.

Both groups finish their workouts.

**INT - GYM - DAY (LATER)**

KENZIE and BRANDI talk after their workout. We catch up mid conversation.

BRANDI  
I'm sorry, how many times a week?

KENZIE  
No, I said "day". MAZEE is insatiable.

BRANDI is impressed. KENZIE bashful.

KENZIE  
And to be honest... it's been even more since we set up this date.

BRANDI  
Is that so....

BRANDI is distracted by something off-screen.

BRANDI  
Speaking of which...

REVEAL - MAZEE and RICHARD are approaching the girls.

BRANDI goes to RICHARD and embarrasses him with a kiss.

BRANDI  
Have a good workout, hun?

BRANDI rubs his cock over his shorts gently.

BRANDI  
(playfully)  
Hope you saved some energy.

MAZEE stares at BRANDI. KENZIE at RICHARD.

RICHARD  
Uh huh. This one couldn't wait for it to be over. You have a fan.

BRANDI turns her attention to MAZEE.

BRANDI  
Really...



BRANDI goes to MAZEE and playfully lifts up his shirt, revealing his abs.

BRANDI  
...the feeling is mutual...

BRANDI gently rubs MAZEE's abs as she stares in his eyes seductively.

RICHARD  
Now now hun, let's not get ahead of ourselves-

KENZIE is staring at RICHARD like she wants to pounce him. RICHARD looks pleasantly surprised.

RICHARD  
Well now.

RICHARD goes to KENZIE and stands over her.

RICHARD  
Does the sight of my wife feeling up your boyfriend excite you?

KENZIE nods gently as she stares into RICHARD's eyes. She then turns her attention to MAZEE and BRANDI.

KENZIE POV - BRANDI slides her hand over MAZEE's abs and takes out his cock and starts jerking him off.

KENZIE looks up at RICHARD. RICHARD smiles as he caresses and then holds KENZIE's face.

RICHARD  
I think it's time to switch to a different type of workout.

KENZIE takes out RICHARD's cock.

Leads to BBGG sex.

KENZIELAND

Written by

Kayden Kross

[Jay Rogue Reformat V03]

**TSH**

016621



1 TITLE CARD 1

"All creatures must learn that there exist predators."

--Clarissa Pinkola Estés, Women Who Run With Wolves

2 INT. MAIN KENZIE ROOM-NIGHT 2

We hear an INDISTINGUISHABLE SCRATCHING SOUND and then something like dragging on sand, then FADE IN on the glass of a TERRARIUM. A PINK-SHELLED HERMIT CRAB crawls toward something. We watch this for a moment and then the camera starts to pan slowly clockwise as we take stock of the rest of the room. We pass, in no particular order, shelves stocked with WIGS ON MANNEQUIN HEADS, rows and rows of TROPHIES, PLAQUES, COMMENDATIONS, BLUE RIBBONS. The room itself is pink. Pink DAMASK WALLPAPER with soft pink sheers over lamps, crystal chandeliers and sconces, a pink LED SIGN that flickers "GIRLS GIRLS GIRLS", the movement of a pink Swedish clock etc (note to add anything to set design that helps put some movement into this). As we hit the reverse of where the terrarium was, we see just the TORSO AND LIMP DICK OF A MAN who seems not to know where to put his hands. He's wet. The camera doesn't even slow, his form is only another figure in the landscape. We see a doorway behind him with a BEADED PINK CURTAIN, a hat rack next to it with FEATHERED CAPS, beauty QUEEN SASHES, TIARAS, some sort of tulle climbing the walls with small glittering panties and tags all attached. We go on and the walls are peppered with FRAMED MAGAZINE COVERS--glams of the same blonde in various looks and forms of repose. We hear a light tapping as we come back toward the glow of the terrarium, and then finally settle on the blonde from the magazine covers looking through the glass and tapping at the crab. She's done up like JESSICA RABBIT with the dramatic side part and glittering gown. We're back to where we began in this 360 shot. KENZIE speaks to her crab

KENZIE

Hello gorgeous, what do you want?

She studies the crab through the glass as we study the velvet depth of her eyes, then drops some FOOD FLAKES in, does one more tap to get a response from the crab then looks over her shoulder as if she just remembered there's another person in the room.

We reverse back to ISIAH, naked and wet and watching her with cautious rage.

Kenzie turns and steps into focus in a beauty shot under a pool of light at the center of the room. She looks him up and down as if judging his size. She purposely doesn't speak, and he appears to cover himself with his hands a little more.

ISIAH  
I didn't get your name.

Kenzie does a cute little pout.

KENZIE  
You don't know?

ISIAH looks blankly on.

KENZIE (CONT'D)  
I was one of your covergirls. I was going to be *the* covergirl before everything went to shit.

ISIAH  
No one knows who is going to be *the* covergirl until it's announced.

Kenzie gives him a look like let's not pretend.

ISIAH (CONT'D)  
What did you do with my phone.

KENZIE  
I put it in rice.

Kenzie walks over and grabs a SIDE CHAIR from along the wall and swings it under the centered pool of light where she'd been previously standing. She settles in like Sharon Stone in the Basic Instinct interview.

ISIAH  
And my clothes?

KENZIE  
They'll be dry by the time you're done learning my name.

ISIAH becomes closed, he realizes that she's brought him here strategically.

ISIAH  
My knowing your name can't help you anymore.

KENZIE  
Oh, I'm sure it still can

He starts to protest like he's just tired of even having this conversation anymore but she cuts him off.

KENZIE (CONT'D)  
Now shut up and listen to my story.



3 EXT. TENNIS COURT-DAY

3

Close up shot of Kenzie tightening a HIGH PONYTAIL like it's about to get serious. Shot whizzes back to show Kenzie is dressed in TINY WHITE PLEATED TENNIS SKIRT and a traditional shell jersey printed with a WHITE SCREEN-PRINTED WOLF. She bounces the BALL twice then leans her weight back onto her right foot as her left hand tosses the ball in the air and smashes a serve in a perfect arc with her right (\*\*speed ramping here through this sequence--shoot all shots slow mo\*\*)

KENZIE (V.O.)

My name is Kenzie Anne, last name redacted, because in this town it's all about how easily it rolls down throats and off of tongues. I was born into your average American lot--middle child, two parents, one house, a two car garage and a family dog. I was raised with all of the mantras of the day--you do you, march to your drum, the only thing you're racing against is your own best time. And so I applied that ethic to team sports...

4 INT. CLASSROOM-DAY

4

Test with CIRCLED GRADE lands on Kenzie's desk (94%) and then the camera tilts up to find her satisfied face (\*\*speed ramping here through this sequence--shoot all shots slow mo\*\*)

KENZIE (V.O.)

A respectable academic record...

5 EXT. CAR WASH-DAY

5

Kenzie's ass in a RED BIKINI with suds running down her legs swings a BUCKET in her hand as she heads toward a line of WET CARS. She passes a propped up CAR WASH SIGN (car wash in red paint on white--reference some fundraiser/charity etc) and we see KENNA and RILEY--also in red bikinis--spraying each other as sunlight dapples through the water drops and the deep blue sky. Shot goes inside the car as Kenzie stretches herself across the windshield and does one large pass with the YELLOW SPONGE (\*\*speed ramping here through this sequence--shoot all shots slow mo\*\*)

KENZIE (V.O.)  
And enough volunteer work to be a  
competitive applicant at my top  
three schools.

5A INT. SCHOOL BATHROOM-DAY

5A

Camera floats in a semi circle around Kenzie, Kenna, and Riley as they pass A JOINT, smoke billows toward camera and they all suddenly lock eyes with something. Reverse shows trio of mean girls: STACY, TIFFANY, and their leader, ASHLEIGH. They all eye Kenzie (\*\*speed ramping here through this sequence--shoot all shots slow mo\*\*)

KENZIE (V.O.)  
Even my vices were predictable. All  
of my highs and my lows and my  
problems. They colored within the  
lines.

KENZIE (V.O.)  
And so things were fine, as they  
are when you're well cared for,  
well in the middle, well on your  
way.

Close up on Kenzie's eyes as they silently follow the leader of the brat pack.

KENZIE (V.O.)  
Each next step always right in  
sight.

6 EXT. TENNIS COURT-DAY

6

Kenzie smashes the final shot on a tennis game in a perfect return, then moves toward the net with glistening skin and her chest rising and falling heavily. We see other players seated against the fence in the sun drinking POWERADE and leaning against BACKPACKS as they watch. She moves the SCORECARD from 3 to 4 against her opponent's zero. She looks over toward the bleachers to see if her COACH noticed, but another player is flirting with him (one of our mean girl pack from bathroom--STACY).



KENZIE (V.O.)

Until I realized I was beginning to slip behind--not of my own doing, but because my pure and personal best was not going to be allowed to reach its full potential if we weren't all playing by the same rules.

Shot of Kenzie thinking. She wipes her brow and FLIPS THE SCORE back to love / love and heads toward the court again.

7

INT. CLASSROOM-DAY

7

Kenzie looks down at her TEST, then looks at the girl in the desk ahead of her. The teacher is setting it down, it's marked 100% IN BIG RED LETTERS. The teacher gives confident double tap on the score and knowing look as he pushes the paper another inch closer. Shot goes in front of the girl and we see Kenzie behind, it's Tiffany from the bathroom. She gives a sparkling look of suggestion up to the teacher and then feels eyes on her. She looks back to Kenzie and then looks forward again quickly, nervous that she knows.

KENZIE (V.O.)

And so I started looking outside of myself. I saw the relationships between the coaches and the favored players in sports, between the top students and their teachers in class, even in the little bit of friendly competition in all that do-good volunteering.

8

EXT. CAR WASH-DAY

8

Kenzie looks up from the car she's washing and sees there are no other customers. She looks across the street to Ashleigh, who is running a competing car wash fundraiser. She's scribbling something on her CARWASH SIGN and customers are lined up. She pulls away and Kenzie can see that she's handwritten the word "TOPLESS" above "CAR WASH". We go to a close long lens single of the girl as she looks at Kenzie, then starts to pull her top off as she's still making eye contact. Reverse back to Kenzie.

KENZIE (V.O.)

I realized that the best of the best are all compromised, and all of the standards they're up there setting by breaking the rules are trickling down and stacking the deck against those of us still following them.

9

EXT. TENNIS COURT-DAY

9

Kenzie grabs THE COACH [OLIVIER FLYNN] and pulls him messily behind the bleachers.

KENZIE (V.O.)

In short, I stopped following the old rules and starting playing by the new ones.

She kisses him passionately and he kisses her back, a little bewildered. She pulls back just long enough to see Stacy trying to see what they're doing, she seems to get the point and storms off.

KENZIE

You're fucking Stacy right?

The Coach seems thrown off by the directness of the question.

THE COACH

Sometimes

Kenzie is already unbuttoning his shirt.

KENZIE

In the ass?

THE COACH

No, we've never done that.

She pushes him down.

KENZIE

Good.

We go to Oliver's POV as she stands over him. Suddenly ISIAH's VO distracts her.



ISIAH (V.O.)  
So you're suggesting that you  
decided to let your tennis coach  
ass fuck so you'd have a better  
position on the team and a  
spattering of other pedestrian  
gains.

10

INT. MAIN KENZIE ROOM-NIGHT

10

Kenzie looks upset that her story is being interrupted.

KENZIE  
I didn't suggest it, I just said I  
did it, plain as day.

ISIAH  
Fucking me doesn't get you the  
title of *the* Covergirl.

KENZIE  
Anymore

ISIAH  
I..

He looks like he's at a loss for how to explain. He digs the  
heel of his hand against his brow in frustration and seems  
like he wants to say a lot and then only has enough energy  
for the little he gets out.

ISIAH (CONT'D)  
I have way too many problems to  
even be discussing this with you.

He sighs like all of the energy is going out with his breath  
and then looks up.

ISIAH (CONT'D)  
Are my clothes dry

Super close up of Kenzie as she looks at him directly

KENZIE  
No.

KENZIE (CONT'D)  
Now shut up and listen to my story  
if you want to know why you're here

11 INT. CLASSROOM-DAY 11

Shot from the hall through the classroom door as Kenzie watches students file out after class. As the last one leaves she grabs the teacher's TIE and pulls him in. The door slams in our face

KENZIE (V.O.)  
See, the thing is, once you're  
honest about where you stand, it's  
all very simple.

12 EXT. CAR WASH-DAY 12

Kenzie squats in a doggy position with her ass against the soapy windshield. Our shot starts on her face as she looks back over her shoulder and then travels inside to find that she's bottomless against the glass as she rubs her ass all over it like a sponge. She rocks her pussy to push down against the glass and then we go to a close up as she gives a mischievous look back to the competition across the street.

Ashleigh puts her hands on her hips and huffs.

KENZIE (V.O.)  
Most of those breaking the rules  
aren't honest about it. They have  
so many qualifiers and if-thens and  
exceptions that they all think  
they're Robinhood's who know how to  
duck and dodge the real bad and  
then they cry foul when someone  
takes it a step further.

13 INT. MAIN KENZIE ROOM-NIGHT 13

ISIAH is gaining some respect for her.

ISIAH  
How far did you take it?

Close up as Kenzie looks up devilishly.

14 EXT. TENNIS COURT-DAY 14

Kenzie pushes Oliver behind the bleachers, devouring him.

KENZIE (V.O.)  
I'm still taking it.



14X EXT. TENNIS COURT-DAY

14X

**BGA to finish.**

15 INT. KENZIE'S OLD BEDROOM-MORNING

15

Kenzie and Riley and Kenna are all lined up in bed (example shot) on THEIR PHONES, all seemingly devoted to the same task and each wearing a different nearly SEE-THROUGH WHITE PISCES SHIRT.

KENZIE (V.O.)

Fast forward to summer. I forego school because it doesn't fit with the new outlook. The new outlook is go fast, go all the way, take no prisoners

KENNA

Got one

KENZIE

What is it

Kenna leans over with HER PHONE, Riley leans to look too.

KENNA

The head agent from Maxwell Group has a VIP booth at this underground nightclub in Hollywood every Friday.

Kenzie gives both Kenna and Riley a look and they seem to come to silent agreement.

16 INT. MAIN KENZIE ROOM-NIGHT

16

ISIAH

Let me guess, you left your small town life with a one way bus ticket to Hollywood and a suitcase full of dreams.

KENZIE

Nope, I hopped in my Chevy and took the 405 south to the 101.

ISIAH (UNIMPRESSED/V.O.)

So you were born here.

17 EXT. NIGHTCLUB-NIGHT

17

Kenzie pulls into frame and we shoot through the passenger's side window as we see her bring her car, a sleek BLACK VINTAGE CORVETTE STINGRAY, to a sudden stop and looks toward the NEON SIGNS as she smooths her hair. Music pulses from the building and light twists off the wet asphalt. Kenna and Riley screech up next to her.

KENZIE (V.O.)  
I was born for this.

18 INT. NIGHTCLUB-NIGHT

18

Kenzie, Riley, and Kenna dance wildly (slow motion/speed ramped shots) under pounding music and strobe lights as other bodies push up against them.

(Example music <https://www.youtube.com/watch?v=xx2lOqmLHUQ>)

After a moment, Kenzie sits back in a VELVET LINED BOOTH, out of breath and glistening. She lights a CIGARETTE. Riley follows, still dancing as she CHUGS CHAMPAGNE. Just then, Kenna comes into frame, yelling above the music.

KENNA  
There!

She points to something and we get a slight push in on a determined look from Kenzie and then a reverse shot that ZOOMS THROUGH BODIES TO FIND ALEX. He has women crawling on him and is clearly the center of his booth's attention but Kenzie catches his eye. We go to her and she pulls Riley's leg up and starts running her lips along her skin as she eyes ALEX and the cigarette smolders (Joaquin Pheonix nightclub example shot). Looks build between the two and then Kenzie extends a finger and motions him in seductively. He walks over like he has all the time in the world, and our shots reverse back in between him closing in to tighter and tighter shots on Kenzie's eyes sparkling with suggestion. When he gets there she stands up and they stare at each other face to face, so close they're nearly touching. Tights of her lips near his in shots that punch in closer to the beat of the music until suddenly.

19 INT. PRIVATE ROOM-NIGHT

19

Kenzie, ALEX, Kenna, and Riley throw back a RED VELVET ROPE to land in a private booth/room type area that is well lit enough for Tushy members! Music still pounds and a SERVER tries to follow them back.



SERVER

This area's closed

Kenna turns around and closes the velvet curtains that separate the room from the rest of the club as she shoos the server out.

KENNA

You took the words right out of my mouth.

20 EXT. PRIVATE ROOM-NIGHT 20

Kenna steps outside the curtains and stands guard with arms crossed and legs set wide as the server storms off in exasperation.

20X INT. PRIVATE ROOM-NIGHT 20X

**BGGGA to finish** Riley/Kenna/Kenzie/Alex

21 INT. DRESSING ROOM-DAY 21

Kenzie is done up like Marilyn Monroe and sits in a STUDIO CHAIR that has been EMBROIDERED WITH HER NAME as a MAKE UP ARTIST does the last finishing touches on her look and she looks through images from the shoots mood-board (Kenzie Marilyn Example shot #1). Soon there's a flurry of commotion, and ALEX enters with two assistants flanking. He has an IPAD in hand and Kenzie turns around in the chair as greets her with AIR KISSES and then gets down to the business of showing her everything he's been working on.

KENZIE (V.O.)

ALEX put me everywhere. Print ads, commercials, runways, campaigns. You know this industry better than anyone, so I don't have to tell you that.

ISIAH (V.O.)

Work begets work.

22 INT. MAIN KENZIE ROOM-NIGHT 22

KENZIE

He controlled every detail. He told me who to talk to, who not to, how to dress, what to say, where to be. He was grooming me.

There's a flash of recognition in ISIAH's eyes.

ISIAH  
I already know where this story  
goes. You don't have to--

23 INT. DRESSING ROOM-DAY

23

KENZIE (V.O.)  
Oh, but I do.

ALEX pulls up another STUDIO CHAIR and sits opposite Kenzie as he waves off the make up artist and assistants. They lean in like they're conspiring in the oval office.

ALEX  
You do everything I say, and in one  
year's time you'll be the face of  
VMG.

KENZIE  
You can make me *the* covergirl?  
That's the most coveted contract in  
the industry.

ALEX  
I can, but you're going to have to  
work for it. We'll spend this year  
building your resume and your look  
and then when Kate's contract is  
up.. well that's a guy you'll  
definitely have to fuck. Every  
model who gets that contract goes  
through ISIAH's bed first.

ISIAH (V.O.)  
Not anymore.

24 INT. MAIN KENZIE ROOM-NIGHT

24

Kenzie is annoyed at being interrupted again.

KENZIE  
Do you want your clothes back or  
not?

ISIAH just looks at her

KENZIE (CONT'D)  
Then let me finish my story.



25 INT. GYM-DAY 25

Kenzie does some sort of super butt centric lunge or squat.

KENZIE (V.O.)  
I did it all. The gym.

26 INT. KITCHEN-DAY 26

Kenzie presses the power button on a BLENDER that screeches and spins something green.

KENZIE (V.O.)  
The diet.

27 INT. BED-EARLY MORNING 27

Alarm goes off and Kenzie slams it and sits up but it's painful.

KENZIE (V.O.)  
The early mornings and long days  
and late nights.

28 INT. DRESSING ROOM-DAY 28

Shot of Kenzie's name written on a STARBUCKS TYPE CUP pulls out to reveal Kenzie showing up fresh faced to yet another set bright eyed and bushy tailed. She air kisses the make up artist.

KENZIE (V.O.)  
I made the friendships and the  
connections and wore the looks and  
smiled the right way and said the  
right things. I was self  
deprecating around the ones I  
intimidated and worked to impress  
the ones I didn't. I dotted every I  
and crossed my Ts.

29 INT. ABSTRACT TURNTABLE-DAY OR NIGHT 29

Kenzie spins in and out of a pool of light, posture and expression frozen and calm as if a mannequin. Each time the table rotates Kenzie spins back into the light in a new look. This goes on and on, with each make up look distinct from the last.

KENZIE (V.O.)

What people don't understand is how hard it actually is to fuck your way to the top. They forget that there's still only one top. We're all still doing the work we had to do under the old rules--the day in and day out grinding to get ahead, and then added to that we have to somehow still stand out in the backdoor mattress deals too. If anyone could just walk in off the street and lie on their backs and instantly be rich and famous and lifted from the rat race, well, we'd all do it. And those that stand audience to this and listen and watch love to fall into the comfort of rewarding themselves because they've perceived that what I'm doing is wrong and in just drawing the conclusion they feel they've somehow already achieved a moral accomplishment. But from the sidelines they're no better than the bad women they hear about on TV, and anyway, I think we can all agree that if we get down to the brass tacks of it all there is very little right/wrong or good/bad in this world. There is, however, useful and not useful. Useful is being on top.

As the VO wraps, we start seeing images flash between the CONVEYOR BELT OF KENZIES.

Flashes of Kenzie WAKING UP to her alarm.

Tights of Kenzie grabbing a LATTE with her name on it.

Flashes of Kenzie AIR KISSING people.

Flashes of Kenzie FALLING DOWN exhausted again in her BED.

It cycles again. After the final bed shot the camera floats up to a PICTURE OF ISIAH PINNED ON A VISION BOARD. It's held up with a DART.

KENZIE (V.O.)

Anyway, all that to say I worked hard for you.



30 INT. MAIN KENZIE ROOM-NIGHT 30

ISIAH  
Sounds like you worked hard for a  
lot of people

Kenzie considers this.

KENZIE  
There were a lot of rungs in that  
ladder.

31 INT. STAGE/ABSTRACT AREA-DAY OR NIGHT 31

Kenzie wears a PINK LATEX inspired version of famous Marilyn Monroe gown from Diamonds are a Girls Best Friend. There's a large SILK BOW tied around the back with a red seamless background, sparkling pink curtains in the foreground, and a gaggle of men all in suits surrounding her. They each wear large name tags that only state their positions instead of their names, things like: WRITER, PRODUCER, CASTING AGENT, FINANCIER etc. They get on one knee and all offer up their business cards at once.

KENZIE (V.O.)  
That's for sure.

Kenzie holds a BLACK FEATHER FAN and taps each head as she scans the business card. Theatrical song like Diamonds are a Girls Best Friend kicks up.

KENZIE  
No, no, no, no, no

She comes to the front two and seems pleased by what the cards say.

KENZIE (V.O.)  
But ALEX guided me well. He always  
made sure my time was well spent.

The two men she's chosen pick her up and whisk her off a-la Marilyn clip.

KENZIE (V.O.)  
Because as we know, contacts are a  
girls best friend.

32 INT. HOTEL ROOM-DAY 32

Kenzie lands on the bed and we reverse to the two suited guys she's chosen. MICK and MILAN.

She makes it a point to safely set their business cards on the nightstand and then pulls them in ravenously.

32X INT. HOTEL ROOM-DAY

32X

**BBGA to finish**

Kenzie toys with the CUM ON HER FACE as she watches the men.

KENZIE (V.O.)  
One year of this.

33 INT. MAIN KENZIE ROOM-NIGHT

33

Kenzie stands up, she's frustrated now.

KENZIE  
One year day in and day out I  
worked, I made connections, I  
molded myself, I did everything I  
was told it would take to become  
the face of your brand. Every night  
I went to sleep with a picture of  
your face pinned to my wall. I was  
supposed to fuck you last week.

ISIAH  
But then Kate.

KENZIE  
Kate outed you.

34 EXT. MICROPHONE-DAY OR NIGHT

34

BEAUTIFUL BLONDE MODEL cries into the microphone as camera lights flash.

KENZIE (V.O.)  
You got me too'd. More models came  
forward. You fell from grace. The  
board took over the decision making  
from there. And you--you'll never  
be left in a position of power  
again.

35 INT. MAIN KENZIE ROOM-NIGHT

35

Kenzie eyes ISIAH.

KENZIE

I've been wondering when you would show your face. I was delighted to hear you'd be attending that party so soon.

ISIAH gives a short sardonic huff.

ISIAH

So you could push me in a pool.

36 EXT. BLACK TIE OUTDOOR THING-NIGHT

36

Close up of Kenzie's hip as she passes ISIAH. He's holding a DRINK and speaking to ANOTHER PARTYGOER when she nonchalantly BUMPS HIM INTO THE WATER.

KENZIE (V.O.)

I just needed a little face-time with you.

Jump cut to her extending a hand to pull him out.

KENZIE

Oh my god I'm so sorry. My place is just around the corner, let me help you get cleaned up.

37 EXT. STREET-NIGHT

37

Sin city style car shot through the windshield as Kenzie looks ahead with determination in her stingray and speeds up. Water flies off ISIAH as he loosens his tie and turns his head slowly toward her, beginning to suspect something.

38 INT. MAIN KENZIE ROOM-NIGHT

38

Kenzie looks at him, again with the cute little pout.

KENZIE

You look tired, have a seat.

ISIAH rubs his temple like he's fighting off a migraine.

ISIAH

I just want my stuff.

Kenzie taps the seat insistently as an answer, and ISIAH gives in and moves forward, slumping more than sitting into the seat when he reaches it. Kenzie leans over and runs her hands down his chest, she whispers in his ear from behind.



KENZIE

Do you know what it's like to build  
up to fucking someone for an entire  
year and then...

She pushes her hands through his chest hair. His breathing  
starts to change. She whispers in his ear...

KENZIE (CONT'D)

--just.. nothing. No climax. It's  
like the worst case of cosmic  
blueballs you could possibly  
imagine. The number of times I've  
thought about the outfits I'd wear  
for you, the way I'd work my tongue  
into your mouth, the particulars of  
how I landed on the exact shade of  
blue I chose and I'd use to open my  
ass for you.

His cock is hard now as he listens. I decided six months ago  
that I wouldn't just build up, I'd go straight to anal. She  
swings around in front of him and straddles him cowgirl,  
throwing her skirt to the side to reveal BLUE PANTIES.

KENZIE (CONT'D)

I'd lower myself on to you  
exactly... like...

She pushes herself against him rhythmically but doesn't  
penetrate. Breathing builds heavily between both of them  
until finally he can't stand it and he pushes her down.

38X INT. MAIN KENZIE ROOM-NIGHT

38X

Sweaty, animalistic **BGA to finish**

He pops in her ass.

39 INT. MAIN KENZIE ROOM-NIGHT

39

At the end, she walks forward to grab the blue panties that  
are in focus in our shot from the floor. She turns around and  
puts them on and we see his cum streaming down between her  
legs from a low shot from behind. ISIAH doesn't think  
anything of it as he rests on his elbows, still out of  
breath. Kenzie walks over to where his SOAKING WALLET and  
KEYS are sitting on table top.

KENZIE

Mind if I take your card.

ISIAH

Not much good it will do you  
anymore.

She gives him a look and grabs one WET BUSINESS CARD from his wallet, then grabs a SMALL GOLD SAFETY PIN from a dish and hangs the panties with the card on the web of fabric with the others. He suddenly looks more closely at it and realizes that the web extends up to the ceiling, and all of the panties are tagged with business cards. He stands up quickly. Just then, Kenna and Riley come out. Kenna holds his suit, neatly pressed and dry, and Riley holds his PHONE IN A BOWL OF RICE.

KENNA

Your suit is dry.

Riley holds up his phone.

RILEY

It seems like you had less luck  
with this.

ISIAH digs it out of the rice, it might as well be a rock in his hand. He looks at Kenzie.

KENZIE

You men. You always have such...  
male problems.

Kenna pushes the suit further forward, insisting that he take it. He doesn't look at it as he grabs the hanger slowly.

ISIAH

What are you getting out of this.

KENZIE

That, for example, is a male  
problem. I always know why someone  
is fucking me. It's because I'm  
hot. But men forever wonder. They  
want to believe it's just that  
shared, animalistic drive.

ISIAH steps forward, but Kenna and Riley grab him by each arm. Kenzie turns toward her little web of panties and climbs up to find a good place to hang her newest trophy.

KENZIE (CONT'D)

I chose blue in honor of the famous  
blue dress and that damning cum  
stain.

She looks over her shoulder.

KENZIE (CONT'D)  
Sure, you had some models come forward, but no one could corroborate their stories. It was all just she said she said she said she said she said.

She pauses for dramatic effect.

KENZIE (CONT'D)  
He said.

Kenzie secures the panties and climbs back down.

KENZIE (CONT'D)  
I read somewhere that your contract dings you a half a million for each new claim against you.

KENZIE (CONT'D)  
And also that the board is scrambling to name *the* Covergirl in light of all of these allegations. Someone unassociated with you and with a good pedigree for the gig.

KENZIE (CONT'D)  
Anyway, I'd be happy with either of those things. You could give me half a million not to come out with a story about how I was groomed all year for this job or the board could just give me the gig.

ISIAH is staring daggers at her.

KENZIE (CONT'D)  
I'd prefer the gig. We both know I worked for it.

He takes a moment to try to control his rage and then pulls his arm out of Riley's grasp.

KENZIE (CONT'D)  
Talk to your board!

He storms off.

KENZIE (CONT'D)  
And make sure you got my name!

A door slams.



KENZIE (CONT'D)  
It's Kenzie Anne!

~~CONFIDENTIAL~~  
Page ID #2817

DPR\_RELEASE\_V01

Written by

[REDACTED]

Based on, If Any

[REDACTED]

1.

**\*\*NOTE: Color palette: tobaccos/sand/creams/baby blue\*\***

**1 INT./EXT. BELL TENT-DUSK**

**1**

We start on a super wide shot of a peacock chair set in a semi-abstract way in the desert at dusk. Metal lanterns cast nervous shadows and the silhouetted figure begins to move in a slowly sexual way a-la the title credits of "Emmanuelle". The camera begins what will be a long push in as the scene plays unbroken. KENNA moves like she has all the time in the world. As we get closer, she takes a long drag off of something natural that she's rolled to smoke. We keep pushing in until we reach a macro on her jaw and lips in profile. Just then her face turns and exhales the smoke violently into the camera. This transitions with:

**2 EXT. DIRT ROAD-AFTERNOON**

**2**

The wheel of a vintage classic kicks up dust into camera. The sound transition is abrasive.

**3 INT. CAR-AFTERNOON**

**3**

Kenzie and Isiah bounce in silence in the back of the cab as the driver speeds by like roads are no matter. Kenzie checks on Isiah with a sideways glance and then turns her attention back to the desert just out the window.

**4 EXT. DIRT ROAD-AFTERNOON**

**4**

Wide shot shows the car slow to a stop in front of a random gate across the road.

**5 INT. CAR-AFTERNOON**

**5**

The driver looks back over his shoulder.

DIVER

Sir, I can't go past here.

Kenzie leans forward and looks anxiously in front of them. There's nothing. The driver watches as Isiah and Kenzie discuss it in hushed tones. Finally we hear something as Isiah raises his voice slightly.

ISIAH

How bad do you want it?



We go to a shot out the window (again a-la Emmanuelle), where we see better Kenzie's outfit. She wears thigh high nude stockings and a fur shawl. She's a throwback centerfold. He's dressed in a sharply fitted suit. The questions stops her and she looks out the window to the distance as he strokes her stockinged inner thigh absently.

ISIAH

We could walk, it's not much  
farther

She doesn't answer and seems tuned out to him. He picks up on this and then leans back to his centered place in the back seat to address the driver as he pulls cash out.

ISIAH

I'm sorry for the trouble, if you  
can take us--

The slam of a car door cuts him off and he and the driver both look. Kenzie is walking determinedly down the dirt road ahead, heels and all.

**6 EXT. DIRT ROAD-AFTERNOON**

**6**

Super super wide as we watch Isiah jog to catch up with her and the car begin to turn around, leaving them there.

**7 INT./EXT. KENNA'S TENT-AFTERNOON**

**7**

Kenna barely looks up from the book she's reading as the motion at the front of the tent alerts her someone is there. Kenzie stands in front of Isiah at the threshold.

KENZIE

I'm Kenzie, you said we could come  
today.

Kenna pops up on light feet and steps forward, Immediately coming into Kenzie's space and smoothing her hair behind her ears.

KENNA

You're blocked.

KENZIE

It's causing problems between us.

Kenna is as matter of fact as a nurse as she casually reaches over his pants to assess the size of Isiah's dick. She barely reflects her findings.

KENNA

We'll loosen up whatever is holding  
you back. Come in.

Kenzie slips in and waits by the bed, Isiah starts to follow  
but Kenna stops him.

KENNA

You wait out here. This is women's  
stuff. I'll call you when we're  
ready.

Kenna closes a curtain/tent flap against Isiah as she turns  
her attention back to Kenzie.

She begins a series of strippings, wiping her eye make up  
down with her thumbs, removing the stockings and get up. She  
wraps a stocking around Kenzie's eyes to make a blindfold.

KENNA

Lose the accessories to find it.

She grabs a bowl of rose oil and starts tracing symmetrical  
shapes between Kenzie's legs.

Isiah peeks as Kenzie begins to react to the touch. As if she  
has eyes in the back of her head, Kenna waves him away and  
Isiah retreats back behind the curtain. After more of this  
play with the oil, Kenzie looks like she might come and Kenna  
calmly shoves the stocking in her mouth instead and keeps  
going. It cuts the orgasm short.

KENNA

Not yet. We must build it for  
strength.

Kenna keeps the tactile play, now softly running her fingers  
up and down Kenzie's thighs. Kenzie's breathing is deeper.

Improvised tantric foreplay with Isiah peeking in every so  
often. Finally Kenzie falls into a guttural orgasm. Two rose  
quartz ben wa balls fall out of her and into Kenna's hand,  
soaked. Isiah has snuck back to watching. Again, as if she  
has eyes in the back of her head, Kenna motions to him, this  
time bringing him in. When he's next to Kenna's shoulder she  
takes his cock out of his pants and guides it toward Kenzie,  
who is a dripping puddle.

KENNA

You should fit now.

Kenna inserts his cock slowly into Kenzie.

4.

**8 INT./EXT. KENNA'S TENT-AFTERNOON**

**8**

BGG to finish.



**1 INT. ATTIC ROOM-NIGHT****1**

The whirring sound of a machine fades us in off black until we come to a bare foot pressing into a pedal. It lets off and the whirring stops, then a moment later starts up again, the glint of the light twisting off the red of the polish.

We go to a shot of lavender fabric slipping through fingers as it runs through the sewing machine

We go to a shot on the woman's face--Emily's eyes are large and dark in the light. She focuses intently on what she's making. The whirring stops. She cuts a thread with her teeth

A centered wide shows her examining the piece but we can't see it behind the machine

We go to a shot of the bra in her hands and then return to her face. She's annoyed with it.

**2 TITLE CARD: TAILOR MADE****2**

The whirring starts up again.

**3 INT. ATTIC ROOM-NIGHT****3**

Emily is at the table again, she leans over something with intent focus. There's a sharp rap and then the door swings open but Emily doesn't break concentration.

Scarlit enters. She scans the room and sees that one bed is left ready for a new occupant and Emily's is well used. She looks over at Emily, who doesn't acknowledge her, then heads to the bed. She swings a bag on it and sits down and looks around.

SCARLIT  
You're Emily

We go in front of Emily as she holds up a Swarovski crystal with tweezers, the light glints through. Emily is still intently focused by answers clinically and courteously

EMILY  
Yes. You're the new girl?

SCARLIT  
I'm on a two week contract. What about you?

EMILY

My contract expired a long time ago

SCARLIT

Then why are you still here

We go to a shot above Emily as she inspects her piece, then stretches the length of crystallized blindfold high above her as she looks at it. This time she's pleased.

EMILY

Because I'm good

When she starts to lower it our camera angle allows us to see it as it's intended to be worn. A heavy thumping beat starts.

**4 INT. ATTIC ROOM-NIGHT**

**4**

The thumping beat continues as bass coming through the walls along with party chatter as Emily reads a book calmly in bed as Scarlit sits up noticeably agitated in hers. Something plays on the laptop in front of her and she wears headphones to hear it as she pushes food around a TV dinner tray listlessly. She looks over at Emily a few times before she tears the headphones off.

SCARLIT

How can you get any sleep with this noise

Emily shrugs. We hear a drunken shriek of laughter and the shatter of glass outside

EMILY

They're only two nights a week.

Emily turns off her bedside lamp and closes her book.

EMILY

Try at least. The first fitting will be here before you know it.

With that, Emily rolls over and seems to go to sleep easily. Scarlit is reluctant to shut everything down but pushes her laptop to the end of the bed and eventually turns the light out. The sound of the base coming through the walls is stronger than ever and the party is lively. Scarlit tosses and turns a few times and then rips the headphones out of the jack and puts them on. It helps a little. She closes her eyes and sighs

**5 INT. ATTIC ROOM-MORNING**

**5**

Scarlit's eyes open and she takes a minute to make sense of what she's seeing. We go to a reverse as the panic hits her face. Troy stands naked against the wall with just a phantom of the opera style mask on. We reverse back to Scarlit, who scrambles backwards and grabs the butter knife off last night's TV dinner and aims it at him

EMILY

Relax, he's here for us

SCARLIT

That's what I was afraid of

Emily leads Troy over to the fitting platform and he steps on dutifully as she starts measuring him. She makes eye contact with Scarlit

EMILY

Not a good look to be late on your first day

She makes a measurement note in her notebook and tosses a roll of measuring tape at Scarlit too. Scarlit stands up and joins, completely weirded out but taking cues from Emily.

EMILY

Get his inseam

Scarlit works at doing that while grappling with his dick hanging in her face

Emily stops to pour coffee from a thermos, then turns with the cup back to Scarlit

EMILY

Coffee?

**6 INT. ATTIC ROOM-NIGHT**

**6**

Same party noises and pounding bass through the walls as Scarlit and Emily sit in the room. Emily is still messing with the piece she was unhappy with earlier, she can't get it right. Scarlit sews feathers on an elaborate feather train that is tied around a mannequin

SCARLIT

What goes on out there

Emily takes a moment to hear her, then shrugs

EMILY

Not my job to know



SCARLIT

Is everything just about your job?

EMILY

People come in, they wear their chosen masks, we create elaborate pieces to fit with what they've chosen, they party, we stay out of it. That's the job. So yes, everything you've asked so far is just about my job.

Scarlit is silent for a moment, clearly interested in what's going on the other side of the walls. Her work slows down and then stops. She creeps over to the door

EMILY

Don't open that!

Scarlit does. We see a flash of what she sees. She slams the door quickly and looks back at Emily. Both seem frozen, and then Scarlit slowly opens the door again. She gets down low on the floor and a slant of yellow light falls across her eyes in the moonlit room

Emily watches her, then slowly joins, her cheek stacking on Scarlit's as the two watch.

We see their POV through the cracked door as feet pass by and bodies writhe, then turn around to see their eyes through the door and return again to inside the room where their chests rise and fall as they watch

As the crowd parts, Troy steps forward holding a scotch on the rocks. He scans the room and then notices the door. When he looks closer he sees them

**7 INT. ATTIC ROOM-NIGHT**

**7**

Emily and Scarlit move quickly to slam the door, both of them scooting backwards on the floor and out of breath. After a moment, there's a knock at the door. The two look at each other. The knock comes again. It's insistent. Scarlit and Emily both hold their breaths as the knocking stops and then the door handle is tried. The door opens slowly and Troy enters.

TROY

Shouldn't you two be at the party?

SCARLIT

It's not our party

TROY

It's not my party but I'm there

Emily looks at Scarlit like she's the ringleader now

SCARLIT

So what do ya'll just wear masks so  
you can get into your kinks without  
other people knowing about it

Troy takes a sip of his drink

TROY

Pretty much sums it up

SCARLIT

So what's your kink

TROY

I don't like labels.

EMILY

Ok, if we were out there what would  
you do to us

Troy looks Emily up and down

TROY

Well you, I'd probably use one of  
these things on you pretty quickly

He grabs her sequined blindfold

EMILY

Why's that?

TROY

You have lips I'd like to see quiver

He puts the blindfold on her. Her lip quivers slightly and  
the satisfaction registers on his face

SCARLIT

What about me?

Troy looks at her, seems to size her up

TROY

You look like someone that likes  
more of a fight

He grabs the candlestick and drips it quickly on her. She  
gets mad

SCARLIT

Ow!

TROY

Shhhhh

He takes an ice cube from the drink and rubs it on top, then blows on it and peels it back. She sucks in air at the sensation

EMILY

What'd he do?

Scarlit grabs the candle and does the same to Emily. This tentative play slowly builds.

**8 INT. ATTIC ROOM - NIGHT**

**8**

BGG TO FINISH



CHYRON over stock footage of MALIBU

TITLE: INFLUENCE

PRE-LAP

The sound of a car revving and taking off.

HARD CUT TO

**INT - CAR - EARLY MORNING**

Several shots reveal KENZIE as she sits in the drivers seat. She's wearing a fur coat with nothing under. Throughout the sequence we hear the engine rev up and down, putting emphasis on KENZIE'S throbbing libido.

KENZIE

So... what do you think?

REVEAL - KENZIE is having a FaceTime call teasing someone on the other end of the call.

KENZIE

Easy access for when I pull up.

JAX

Damn.

KENZIE smiles.

JAX

What you waiting for?

KENZIE bites her lip.

INSERT of KENZIE putting the car in drive.

**EXT - STREET - EARLY MORNING**

KENZIE's red lambo peels off down the road.

KENZIE VO

Once I started shooting for VIXEN, my VXN Fans account blew up and now I have zero time for anything.

**INT - CAR - EARLY MORNING**

INSERT of KENZIE's hands on steering wheel. She's wearing a gold watch and has red glossy nails.

KENZIE VO

If I'm going to take even a minute out of my day, it better be worth it.

INSERT of KENZIE's eyes in rear view mirror.

INSERT of KENZIE biting her lip in the rearview mirror.

**EXT - STREET - EARLY MORNING**

KENZIE's red lambo peels off down the road.

**INT - CAR - EARLY MORNING**

INSERT emphasizing her bare chest under her fur coat.

KENZIE VO

JAX.

(Moans)

Oh JAX. The only man I drop everything to see.

(Breathes deeply)

Just saying his name made me drip.

INSERT emphasizing her bare pussy under the fur coat.

KENZIE VO

For girls like me, girls who live to fuck, he's like a... doctor. A dick doctor.

(Laughs)

He just... knows.

KENZIE aggressively changing gears on the stick shift.

**EXT - STREET - EARLY MORNING**

KENZIE's red lambo peels off down the road.

**INT - CAR - EARLY MORNING**

INSERT of KENZIE biting her lip harder.

KENZIE VO  
I might get paid **really** well to have  
sex on camera...

INSERT of KENZIE starting to finger herself.

KENZIE VO  
...but with JAX... the fuck **is** the  
reward.

INSERT of KENZIE's foot on the pedal, pressing down harder

**EXT - STREET - EARLY MORNING**

KENZIE's red lambo peels off down the road.

**INT - CAR - EARLY MORNING**

INSERT of KENZIE biting her lip harder still.

KENZIE VO  
He's the only guy in the world that  
could fuck me the way I need to be  
fucked.

INSERT of KENZIE fingering herself more aggressively.

INSERT of KENZIE's hand gripping the steering wheel hard.

**EXT - STREET - EARLY MORNING**

KENZIE's red lambo approaching the destination.

**INT - CAR - EARLY MORNING**

INSERT of KENZIE fingering herself more aggressively. She's  
moaning hard, approaching orgasm.

KENZIE VO  
Every. Single. Time.



INSERT of KENZIE's hand slamming down on the seat next to her and then grabs the stick shift. She grips it so hard her knuckles turn white.

**EXT - DRIVEWAY - EARLY MORNING**

We see KENZIE's car approach. As the camera pulls back, we see someone in the foreground, dressed in a robe, watching from a distance.

KENZIE VO  
When you have an appointment with the  
"dick doctor"...

The car suddenly stops.

**INT - CAR - EARLY MORNING**

TIGHT SHOT of KENZIE as she shoots her head back in ecstasy

KENZIE VO  
...you better keep your day open...

TIGHT SHOT of KENZIE leg's quivering as she orgasms. She suddenly and aggressively spreads her legs as her fingers finish the job.

HARD CUT TO

**EXT - DRIVEWAY - EARLY MORNING**

GRAPHIC MATCH of KENZIE's legs spreading to the doors of the lambo opening (keep a similar momentum).

KENZIE VO  
...because they usually run long.

KENZIE takes a few steps towards the man in the foreground. She stops and stands with a slight tilt, letting the fur coat swing open on it's own momentum, revealing her naked body underneath. KENZIE's horniness is dripping at this point (maybe even literally - try to get a shot where she opens legs in the foreground - with sweat dripping down her inner thighs - framing JAX in the background as he looks at her).

REVEAL - JAX, dressed in a white robe, watching with intent.

JAX approaches KENZIE and takes charge.

***CHRIS' SUPER STYLISH CAR SCENE INSERTED HERE***

Included in above sequence:

- BJ on hood of car. Glossy red lips around Jax's throbbing missile.
- After sufficient BJ, KENZIE reaches for JAX's robe belt, and slowly and deliberately wipes her face clean from the mess they made.

JAX  
Let's go inside.

KENZIE, still gazing up at JAX nods her head slowly. Jax slings Kenzie over his shoulder and carries her off screen.

SCRIPT TITLE

Written by

Name of First Writer

Based on, If Any

Address  
Phone Number



INT. MANUEL'S HOSPITAL ROOM-DAY

Begin on black with the sound of an automobile crash, then we hear the wailing of a siren (if we have time we'll get this as video shot--driving just before crash)

Shot: siren lights

Shot: fuzzy POV off gurney up to rushing nurse, panic everywhere. Reverse shot to Manuel's eyes as they flutter closed. A heartbeat monitor sound picks up as the sound of the doctor's voice fades out. Title card rises up:

FLORENTINE

INT. MANUEL'S HOSPITAL ROOM-DAY

Heartbeat monitor sound fades us in on a shot of Manuel sleeping. We hear all of the background din of a hospital and see a few shots around the room before the door opens, noise rising with it

Angela and Kenzie bustle in with a ton of commotion. Angela's clearly the lead and Kenzie is trying to keep up. Kenzie holds a clipboard as Angela continues a conversation that started outside

ANGELA

I'm going to skip my break, we've still got 16 beds ahead of us. What's this one's deal

KENZIE

Male, 35, car accident. Trauma to his left leg. Doctors performed surgery on arrival. They're doing scans this morning, he hasn't woken up

Angela grabs the chart, looks at it

ANGELA

How long has he been with us?

KENZIE

Came in through the ER late last night. Car accident

Angela continues flipping through the paperwork as Kenzie turns around and preps something on a tray

ANGELA

Ok it says here 1200 milligrams-

Kenzie holds up the syringe

KENZIE  
Already got it

Kenzie goes to add the medicine as Angela throws back the curtain to get a better look. She stops in her tracks. The man is beautiful. She seems taken aback by it for a moment, then catches herself and pulls back out, checking to see if Kenzie noticed. She didn't. Angela looks back once more. Hard cut to black reveals a title card:

MONDAY

INT. MANUEL'S HOSPITAL ROOM-DAY

Bandages wind toward camera as Angela replaces a wrap on Manuel's wrist. At the end, she goes to place his arm under the linen, then we feel her struggle silently with something. She dismisses it and fills the IV with his medication, then returns to what we can see is becoming an obsessive thought. Finally, she builds up the courage to peek. Once she does, she puts her mouth in her palm (I can't describe this action well--will show). She sits there for another moment and we see the dissonance build before she goes to look again and then stops herself. Just then, Kenzie throws back the curtains

KENZIE  
Do you have the discharge paperwork  
on 4?

Angela snaps back into herself

ANGELA  
Of course

She moves toward Kenzie and we are hit with another hard cut to black on a new title card

TUESDAY

INT. MANUEL'S HOSPITAL ROOM-DAY

The black of the title card fades into the black of the room. Angela throws the curtain open, we see her silhouette as she turns efficiently back in Manuel's direction, then she stops suddenly

Her reverse shows Manuel staring at her placidly. There's a similar sort of immediate attraction in his eyes.

They stand in this stare off for a moment, both unsure of what to do with the other. Finally, Manuel speaks quietly

MANUEL  
Hello nurse.

Reverse to Angela, who sucks in a breath of air. Hard cut to black for another title card

WEDNESDAY

INT. MANUEL'S HOSPITAL ROOM-DAY

Kenzie and Angela work in unison to help Manuel change into a backless hospital gown. The silence between the three is heightened by the overwhelming rustle of the fabrics. Angela and Manuel keep stealing looks between each other, Kenzie doesn't seem to notice. When he's ready, one of them pulls up a wheel chair.

MANUEL  
Are MRIs uncomfortable?

The two women work together to help him in the wheelchair

ANGELA  
You might be a little cold. It won't take long

KENZIE  
The noise can be annoying

ANGELA  
We'll get you some ear buds

KENZIE  
What kind of music do you want

Manuel looks up to Angela instead of Kenzie

MANUEL  
Whatever you recommend

Angela tries not to seem affected

KENZIE  
Ready?

ANGELA  
I'll take him

KENZIE  
You sure? It's on my way



INT. HALLWAY-DAY

Angela pushes Manuel toward camera in a wheelchair. There's a frozen quality to them both, as if neither knows what to do next. They come closer and closer as we hear the slight sounds of the creaking chair and the background noises of the hospital filling their silence. We see Manuel adjust his arm. As they pass camera, we see he's positioned his hand so that his skin is touching her skin. Hard cut to black and a new title card hits

THURSDAY

INT. SINK-DAY

Angela is filling a basin with water. We feel her nervousness as she tries to get her emotions under control. She stops and takes an obvious breath, exhaling slowly. She finishes prepping the set up and puts it on a tray, begins wheeling it out

INT. MANUEL'S HOSPITAL ROOM-DAY

We start on a low angle of the tray wheels coming in and then see Angela enter the room. Manuel is asleep. Angela stands over him before nudging him awake gently. We go to his POV, grabbing a heavenly shot staring up at Angela as the light shines from behind her. She feels ethereal, dreamlike

ANGELA

Ready for your bath Mr. Ferrara?

Manuel sits up.

MANUEL

Sorry, I don't know why I'm sleeping so much

ANGELA

It's normal

She sets herself up next to him and puts her hand out to signal for him to lift his arm. He does, and she begins washing.

ANGELA (CONT'D)

You seem to be feeling better

MANUEL

Yeah, the doctor said I'd be out in a few more days

ANGELA  
Pain is manageable?

MANUEL  
What does not manageable look like

ANGELA  
Well, you're able to talk to me

MANUEL  
I'm winning then

Angela blushes slightly at the compliment, then they both fall silent. We feel them trying to grab looks at each other. The tension rises as Angela is working down toward Manuel's crotch. We see them both becoming more nervous about arriving there. Soon the heart rate monitor speeds up, giving him away. It becomes almost an alarm, incessant. His breathing increases as he becomes more aroused. Manuel tears finally tears it off to shut it up. Hard cut to black in the motion. Final title card:

FRIDAY

We come back in as they jump each other. Maybe the water spills. Passionate, heated BGA to finish. At the end, Angela reaches for the sponge and cleans his dick off. We float up to find Kenzie passing through. She sees the scene, smirks, and keeps walking

SEX WITHOUT LOVE

Written by

KAYDEN KROSS

Based on, If Any

Address  
Phone Number

000223

INT. DINNER PARTY-NIGHT

The din of a dinner setting rises as we come in on a circular table at which ten formally attired people sit. Everywhere we look we feel wealth, quality. The only colors we see are black clothing with accents of white, a white table linen, small touches of red on the roses, the fingernails, the lips of women and the undersides of their shoes. Candles flicker and each guest has wine or champagne at their fingertips. We understand that we are on the other side of the dinner. Plates are mostly empty, the guests chatter easily and with an air of fullness. We see all of this from just behind the elegant neck of a delicate blonde woman, Jessie. Her hair is up in a low twist and she wears a diamond necklace, drop earrings. We understand that she's watching the guests but not actively participating; there is a quiet hesitation. Soon the guest to her left begins running a hand up the arm of the guest sitting on the other side of that, and that guest caresses the person on her other side. Our jib shot sweeps out from behind Jessie in a semi-circle as this domino affect of increasingly sexual touch moves down the table. The shot lands squarely on Jessie now, and we are able to see her face for the first time. She stares evenly ahead, then takes a sip of champagne as she watches.

Jessie (V.O.)  
How do they do it?

We go to Jessie's POV, and see that she's focused most on the woman who sits exactly opposite her. Jada is opposite Jessie in every way. She wears deep red lips and stick straight hair and we can see the the four people on either side of her are all leaning in her direction. She is the peak of this energy. Jada lifts her chin to give room to a guest who moves to suck on her neck

Jessie (V.O.)  
The ones who make love without love

A man stands and brings a woman to him and a piece of clothing is lost in the process that is so smooth it feels like a dance, rehearsed, hypnotic. We see our first glimpse of latex below the formal clothing. Jessie looks down into the blade of a knife and sees another reflection of nudity this transition blends us with

INT. ICE SKATING RINK-DAY OR NIGHT

The blade of a skate cuts the ice as Jade glides across it. She wears a full latex cat suit. We go wide as her figure lands centered in the shot.



A heavy spotlight backlights her form and haze twists in the air as she spins in place (note: the audio track is super important here--choose before shooting. Spin should pair with a place in the track that is ramping up)

INT. DINNER PARTY-NIGHT

Jessie watches Jada's arm reach for Oliver's and pull him to her. Jada's catsuit is now revealed beneath her clothing at the table

INT. ICE SKATING RINK-DAY OR NIGHT

Jada pulls Oliver in on the ice. Her hand creeps up his neck, nails dig in

INT. DINNER PARTY-NIGHT

Jessie watches fingers hook in flesh, there is more nudity and latex than before, everything is progressing

INT. BUTCHER SHOP ABSTRACT

Meat swings on a hook

INT. DINNER PARTY-NIGHT

We see raw uneaten meat still on a plate. Jessie watches a woman drink wine as a man goes down on her

INT. ABSTRACT

A naked female form stands on a turnstyle as wine runs down her body, men crawl from below to lap it up

INT. DINNER PARTY-NIGHT

Jessie watches as the interactions escalate. A chair is turned around and a woman sits on it as it rocks with the motion of the man fucking her. The sound of the chair scraping and hitting runs to the beat of the words Jessie speaks

Jessie (V.O.)  
How do they come to the

Jessie  
(V.O.) Come to the

Jessie  
(V.O.) Come to the

The woman throws her head back, gasps

WOMAN 1  
God

Jessie stands up and leaves the scenes hurriedly,  
overwhelmed. Her steps blend with the steps she takes in  
the next scene as

INT. ABSTRACT SPACE

Jessie walks in a completely black space until she happens  
upon a shallow puddle in the black floor

Jessie (V.O.)  
Come to the still waters

Jessie looks down, sees her reflection in the water

Jessie (V.O.)  
And not love the one who came there  
with them

Jessie looks up across the water, sees only herself.  
Steam rising off her skin (plate shots allow us to see  
both versions of Jessie in the last frame of this  
sequence. They stare at each other)

INT. DINNER PARTY-NIGHT

Silicone drips off hands, lubricates genitals and latex  
indiscriminately

Jessie (V.O.)  
These are the true religious, the  
purists

A stunning rope is secured at the end of a rope design as the  
bodies writhe around

Jessie (V.O.)  
The pros

INT. HALLWAY-NIGHT

Jessie takes a step forward as she watches from her place at a distance, leans in wide eyed. A cross falls across her face where she lands in the shadows

Jessie (V.O.)  
The ones who will not accept a  
false messiah

INT. ABSTRACT

Latex clad limbs writhe and twist to an undulating beat as snakes slither over the top. The entire image fills the frame like a bottomless snake pit

Jessie (V.O.)  
Love the priest instead of the god

INT. DINNER PARTY-NIGHT

Jada grabs the back of a man's head, shoves it into her crotch and uses his face for her pleasure. Her hips writhe against him and she turns her face directly to Jessie. Jessie's eyes are careful when they meet her gaze

Jessie (V.O.)  
They do not mistake the lover for  
their own pleasure. They are like  
great runners

INT. ABSTRACT

Jessie steps away from the puddle in the black space. She begins to jog in the direction of white light spilling through a doorway

Jessie (V.O.)  
They know they are alone with the  
road surface

INT. DINNER PARTY-NIGHT

Skin strips out of latex, hard nipple shows through

Jessie (V.O.)  
The cold  
Macro of rhythmic breathing from a guest as orgasm builds

Jessie (V.O.)  
The wind.

INT. HALLWAY-NIGHT

Jessie is moving toward the party at a pace now similar to the pace she had in the abstract space. Her look begins to change into the look of the other version of herself she saw across the puddle

Jessie (V.O.)  
Just factors.

INT. DINNER PARTY-NIGHT

Reverse pushes in on the orgy as Jessie closes the

distance  
Jessie (V.O.)  
Like the partner in bed

Reverse back to Jessie

Jessie (V.O.)  
And not the truth

She slips a strap off her dress, looses it entirely as it falls to her feet on the floor. We go to this shot and the she comes more fully into frame as she walks away from us, her back frontlit against the sea of people undulating behind her

Jessie (V.O.)  
Which is the single body alone in  
the universe against it's own best  
time

Jessie grabs someone by the hair, pulls them to her mouth. Orgy to finish



SCRIPT TITLE

Written by

Name of First Writer

Based on, If Any

Address  
Phone Number

INT. BREAK ROOM-NIGHT

Kenzie enters, looks at her charts. She rubs her eyes, it's late. She checks the clock. We watch her brew a tea and then there's a sharp rap at the door. Kenzie looks up. A woman stands holding a vase of roses and a card.

VALERIE

Excuse me, I'm looking for room 462

Kenzie seems a little confused, but pulls herself together

KENZIE

Down the hall to the left, but  
visiting hours are over, only  
immediate family members can be  
here after 6

VALERIE

Right. I'm his wife

Kenzie manages to control her reaction, and as Valerie leaves she gives us a fine baby yoda sipping tea moment

INT. HALL-NIGHT

Our shot starts on the room number 462 before pulling out to show Manuel in his hospital bed, Valerie making small talk with him as she perches on the side. She touches his face tenderly. Kenzie passes by with a knowing look on his face. Ominous music rises up

Title card: Florentine 2

INT. HOSPITAL ROOM-MORNING

Kenzie walks in and does the same curtain opening shot that we saw in part one, making the black of the title card turn into a sudden wash of light as Kenzie turns around. Manuel is startled awake

KENZIE

Morning!

MANUEL

Morning...

KENZIE

Sorry it's just me today, it seems like there must be a clerical mistake, they're saying a request was put in to pull you off Angela's rounds?

Manuel plays dumb

MANUEL

I don't know where that would have come from

KENZIE

Maybe your wife?

Manuel is silent, he doesn't know how much Kenzie knows. Kenzie smirks as she turns toward camera, filling up a syringe. Manuel eyes her, then her figure. She turns around abruptly and adds the medicine to his IV

KENZIE (CONT'D)

Anyway, you're almost in the clear now right?

MANUEL

What do you mean?

Kenzie goes for her chart

KENZIE

I show they're discharging you tomorrow at 10am. Do you have someone to pick you up?

MANUEL

My wife

Kenzie leaves toward camera

KENZIE

Excellent

INT. HOSPITAL ROOM-MORNING

We start on black, and then a flashlight pops on toward camera, Kenzie's face just behind. She tinkers with something and then we see that she's setting the hands of a clock back, when she's finished she quietly replaces the clock and then moves for the curtains, once again throwing them open to startle Manuel awake

KENZIE  
Morning Mr. Ferrara!

Manuel tries to block the light with his arms, he's still half asleep

KENZIE (CONT'D)  
It's your last day

We get a repeat as Kenzie adds something to a syringe, she has a diabolical look on her face as Manuel adjusts sleepily in the background. She moves toward the IV and inserts it

KENZIE (CONT'D)  
How are you feeling?

MANUEL  
Fine, glad to be going home

KENZIE  
I bet

She moves to the drawer and pulls out a fresh hospital gown

KENZIE (CONT'D)  
Let's get a fresh gown on you

MANUEL  
Do I need that? I'm going home in a couple of hours aren't I? What time is it?

He looks at the clock, it says it's a few minute past 7am. He seems slightly thrown off but doesn't think anything of it

KENZIE  
We don't stop care until you're out of here, sit up

Manuel starts to breathe a little heavier

KENZIE (CONT'D)  
Everything ok?

MANUEL  
Yeah, it's just, is it hot in here?

KENZIE  
You look a little flushed, let's cool you down

She strips the sheets off of him, pulls off his hospital gown



MANUEL  
What medicine did you give me?

KENZIE  
Your usual dose, why

MANUEL  
I feel strange

Kenzie leans over him to reach the IV bag, her breasts are in his face

KENZIE  
Everything looks normal, I don't know what to tell you

Manuel notices he has a boner now, he tries to cover it up

MANUEL  
I'm sorry, I don't know what's going on

Kenzie puts a glove on (Janine Lindemulder shot)

KENZIE  
Mind if I check?

Manuel nods, out of breath. She handles his dick and balls expertly, feels around. We feel him almost cry out from the sensation

KENZIE (CONT'D)  
Strange

She pulls out her little flashlight and jumps on top of him in cowgirl

KENZIE (CONT'D)  
Let me check your pupils

Manuel is completely lost to her now, she pushes closer to him

KENZIE (CONT'D)  
I can fix this for you if you want

Manuel looks nervously to the door, he looks back to Kenzie. We feel how cornered he is. His dick is raging. She plays with him. He finally lunges for her. **BG to finish.** At the end, Kenzie jumps off easily and grabs her stuff as she goes to exit. The wife is standing slack jawed with roses in hand

KENZIE (CONT'D)  
He's all yours.

**SYNOPSIS: KENZIE BROKE HER NUMBER ONE RULE: SHE FELL IN LOVE WITH A MARRIED MAN. TIRED OF WAITING AROUND FOR HIM, SHE GIVES HIM AN ULTIMATUM - HER OR HIS WIFE. WHEN HE GHOSTS HER, SHE REACTS IN FRUSTRATION.**

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**EXT - CITYSCAPE - SUNRISE**

Establishing shot of the sun rising over the city

**INT - BEDROOM - EARLY MORNING**

A series of TIGHT SHOTS show details of the situation before the whole.

TIGHT SHOT of two empty glasses of champagne near an ice bucket.

REVEAL - the ice in the bucket as all melted and the bottle is unopened.

TIGHT SHOT of expensive jewelry on their neck, ears, wrist.

TIGHT SHOT of a phone screen a series of unanswered texts are on screen:

**KENZIE: "How far are you?"**

**KENZIE: "Are still you coming?"**

**KENZIE: "Why are you not responding?"**

TIGHT SHOT of her texting furiously:

**KENZIE: "Are you fucking with me?"**

WIDE REVEAL - KENZIE sitting in bed staring at her phone, visibly upset. She was clearly waiting for someone who never came.

KENZIE VO

I used to have an easy life. That was until I fell in love with a married man.

KENZIE leaves off-screen at a frustrated pace.

**INT - WALK IN CLOSET - EARLY MORNING**

KENZIE enters the closet and takes it all in.

REVEAL - tons of expensive clothing and accessories.

KENZIE VO

I was the mistress. That was the deal going in. He would come and go as he pleased, and in return he'd buy me anything my heart desired.

KENZIE puts her phone down, slowly walks around the closet, brushing her hand against all her nice things.

KENZIE VO

Standard practice... but things changed somewhere along the way. What I wanted couldn't be bought. So when he told me he felt the same way... I was elated. I've never felt so good in my life. But he needed time. Too much time. A week. A month. A year. I waited for him like a good mistress. Like a damn fool.

Something snaps in KENZIE, she rushes to her phone.

A series of INSERTS of KENZIE's phone as KENZIE types and sends a series of furious texts.

**KENZIE: we're through**

**KENZIE: I never want to see you again**

**KENZIE: you're not a real man**

**KENZIE: you're a bitch**

**KENZIE: stay with your old pussy**

**KENZIE: fuck you and your wife**

KENZIE VO

But I was done waiting around. I was done being the other woman. It was my time. So last night I gave him the ultimatum... and here we are.

KENZIE grabs a suitcase and starts to frantically grab stuff from the closet and jam it in.

KENZIE VO  
And there I went.

She then goes to a safe and opens it. She takes out a large sum of cash and jewelry.

When KENZIE turns away from the safe, she stops and stares at something off-screen.

REVEAL - MICK in the doorway, looking at her, exhausted, annoyed.

KENZIE VO  
But then... he came.

They stare at each other for a few moments, and then MICK breaks the silence.

MICK  
I can explain...

As soon as he opens his mouth, KENZIE rushes towards him, angry. She interrupts him.

KENZIE  
You had your chance. And you fucked it. I don't ever want to see your fucking face again.

KENZIE tosses the cash in her hand in MICK's face. She then turns back to go back towards the suitcase, on her way taking one last stab at him.

KENZIE  
You're not a man, a man can make a decision. You're a child-

KENZIE is about to drop the jewelry into the suitcase and suddenly, a hand grabs her wrist from off-screen.

KENZIE turns to MICK, he's looking at her stern.

KENZIE looks back, not flinching.

KENZIE  
Fuck you.



After saying her words, SHE lunges at MICK and they kiss hard.

KENZIE VO  
And then... we came.

Sex actions all around the closet as they both release their pent up rage on each other in a sexual explosion (tearing / ripping clothes both ways, rough foreplay both ways, etc etc)

Eventually leads to the bedroom for sex.

**SUMMARY: KENZIE AND JACK PLAY A GAME OF COUPLES' BEACH VOLLEYBALL AGAINST LIYA AND AARON. KENZIE AND LIYA MAKE A BET: WHOEVER WINS GETS TO HAVE SEX WITH THE LOSER'S BOYFRIEND. KENZIE WINS, BUT LIYA GETS A CONSOLATION PRIZE.**

-----

**EXT. BEACH - DAY**

CLOSE SHOT: Female hands serve a volleyball

KENZIE (VO)

Good.

CLOSE SHOT: Female hands return a volleyball.

KENZIE (VO)

Giving.

CLOSE SHOT: Female hands spike a volleyball.

KENZIE (VO)

Game.

REFRAME: KENZIE and JACK are on one side of a volleyball court, LIYA and AARON on the other. A game is in progress.

KENZIE (VO)

It's the best way to be in the  
bedroom, but it also applies to close  
friendships.

LIYA returns the ball.

KENZIE (VO)

Liya and I love to keep each other on  
our toes.

FLOOR SHOT: KENZIE's feet dig into the sand. The ball falls  
out of reach.

AARON smiles. JACK shakes his head.

KENZIE (VO)

If it wasn't for our friendly  
competition, we probably never would  
have landed such hot boyfriends.

LIYA approaches the net to speak with KENZIE. KENZIE holds the ball.

KENZIE (VO)  
We also love a good wager.

LIYA  
Looks like we're tied. Care to make this interesting?

KENZIE  
What do you have in mind this time?

LIYA  
(looking past KENZIE)  
If I win...

JACK stretches.

LIYA  
(offscreen)  
I get to fuck Jack.

KENZIE scoffs.

LIYA takes a step closer to the net.

RACK FOCUS: LIYA in focus, the background is a blur.

LIYA  
If you win...

LIYA points over her shoulder.

REFOCUS and REVEAL AARON, standing out of earshot.

LIYA  
You can have your way with Aaron.

KENZIE looks off to the side for a beat, then nods.

KENZIE  
You're on.

LIYA  
Be careful now...

LIYA backs off from the net.

LIYA  
He might have his way with you.

KENZIE gets into position and serves the ball.

VOLLEYBALL MONTAGE. A long, fierce rally.

KENZIE (VO)  
Nobody likes a sore loser. But I knew  
that if I lost, Liya would never let  
me live it down. Losing with dignity  
would be impossible, so losing at all  
wasn't an option.

LIYA almost scores on KENZIE but she saves it.

SLOW MOTION: Finally, KENZIE spikes the ball.

SLOW MOTION: LIYA dives for it, but -

The ball drops just out of reach.

LIYA turns over and is shocked to see a hand reaching out to  
her.

KENZIE (VO)  
Like I said, good, giving game.

LIYA's POV: LOW-ANGLE on JACK, extending his hand out to  
LIYA.

KENZIE (VO)  
Nobody likes a sore winner either.

LIYA takes JACK's hand. He lifts her up.

LIYA watches KENZIE approach AARON and put her hands on his  
chest.

LIYA  
(to JACK)  
And you're okay with this?

CLOSE SHOT: JACK dusts sand off LIYA's ass.

LIYA looks in JACK's eyes. In the background, KENZIE and  
AARON are already making out.



LIYA turns and notices KENZIE's hand roaming down to AARON's crotch. She turns back and kisses JACK.

Foursome ensues.

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PROPS: Volleyball, volleyball net

**SUMMARY: KENZIE WANTED SOME TIME ALONE ON HER OWN ISLAND. SHE GOT THAT, BUT UNDER ONE CONDITION - HER FATHER SENDS SOMEONE TO KEEP AN EYE ON HER. AT FIRST KENZIE TRIES TO IGNORE HIM, BUT HE'S A CONSTANT PRESENCE.**

**EXT - BEACH - DAY**

POV from phone camera - KENZIE sets up the camera with the ocean in the background. Once she gets the angle she likes, she runs off into the background to take a photo. As she poses, the camera fall over and we hear KENZIE in the background swear.

(PRODUCTION NOTE: use the main camera or a higher quality camera for this shot, we'll make it look like a phone in post-production)

KENZIE

FUCK!

As the camera falls, we see someone in the background for a split second before it cuts to black.

PRE-LAP

KENZIE

Hey babes!

**EXT - BEACH - DAY**

POV FROM PHONE CAMERA - KENZIE walks on the beach looking at the camera, talking to it. On screen we see a scrolling chat - she's streaming.

***As KENZIE streams and talks to her phone, we intercut her phone's footage with our own camera, seeing her do her thing as she streams from a distance.***

Throughout this sequence, KENZIE looks over her camera every once in a while with an annoyed face. We don't see who she is looking at from her camera until later. From the main camera, we see someone always appearing in the foreground very slightly or WAY in the background. We don't know who they are but they are watching her, following her around.

The below conversation is cut over many takes, showing different parts of the island.

KENZIE  
(to camera)  
Can you believe I'm still getting  
signal? Crazy, I know!

KENZIE  
(to camera)  
Even crazier, I have ALL this to  
myself.

KENZIE  
(to camera)  
No, not just the beach - the WHOLE  
island.

KENZIE  
(to camera)  
So for the next week, it's just you,  
me, some skimpy bikinis, and nature.

KENZIE  
(to camera)  
Don't be jealous, I'll try to make  
this as fun for you as it is for me.

KENZIE blows a kiss to the phone.

KENZIE turns around, and in the distance, we see someone in  
the background (on camera footage).

The chat acknowledges that there's someone and KENZIE reacts.

KENZIE quickly turns to change the background while still  
talking, keeping up the illusion she's alone. She says one  
last thing and then signs off in a hurry.

KENZIE  
(on phone)  
Oh... I think it's a tree or  
something. Ok, got to go. BYE!

KENZIE hangs up quickly.

**ONLY MAIN CAMERA FROM HERE**

KENZIE, very annoyed, marches away from the beach. She  
focuses on something as she gets further away.

REVEAL - CHRISTIAN is standing by watching KENZIE with his arms crossed.

As KENZIE walks past him, she looks at him and swears.

KENZIE  
Fuck you, NARC!

CHRISTIAN laughs, putting his hands up in the air.

CHRISTIAN  
(laughing)  
Just doing my job!

KENZIE marches off as CHRISTIAN watches her go, laughing.

**EXT - BEACH - DAY**

KENZIE chills on the beach, tanning.

KENZIE VO  
You know how it is. You want some alone time, so you rent an island to yourself. But when you're about to leave, daddy won't let you go without someone to keep an eye on you so you don't die or whatever.

CHRISTIAN is revealed to be watching her from a distance.

KENZIE VO  
(Sighs) The life of a billion dollar heiress. The worst, am I right?

From far we hear KENZIE yell out.

KENZIE  
Take a fucking picture, why don't you?

TIGHT on KENZIE turns over on her stomach to tan her back.

After a few moments, we hear a camera go off in the background, KENZIE reacts and looks towards the sound.

REVEAL - CHRISTIAN, now nearby, actually took a photo of her. He seems proud of himself and the picture.

CHRISTIAN  
I think it's your best angle.



CHRISTIAN proudly shows KENZIE the photo - it's her ass.

KENZIE looks up at CHRISTIAN with a look like she was scandalized. CHRISTIAN laughs.

KENZIE

Old perv!

CHRISTIAN smiles to himself and walks away. KENZIE looks away from him and continues to tan. After a beat, we hear CHRISTIAN make a comment from far.

CHRISTIAN

(off camera)

Spoiled brat!

KENZIE exhales annoyed.

**EXT - WATER - DAY**

KENZIE goes into the water to swim in the pristine ocean.

KENZIE VO

CHRISTIAN has been my dad's eyes and ears on me ever since I turned eighteen. I always thought he was kind of cute, so it wasn't the WORST thing in the world that he was around.

Eventually, KENZIE gets out of the water, walking towards the beach (like the famous JAMES BOND beach shots). She slicks her wet hair back as she walks, looking absolutely stunning.

KENZIE VO

And now that we were completely alone together...

CHRISTIAN is watching from past the beach from a chair. KENZIE walks past and sticks out her tongue at him. CHRISTIAN shakes his head with a smile.

KENZIE VO

...you might say I was starting to like it.

**INT - BEDROOM - NIGHT**

KENZIE is masturbating hard in bed, talking dirty to herself about CHRISTIAN. Amongst the dirty talk, she says one line.

KENZIE  
Like watching me? You fucking perv?

**EXT - BEACH - DAY**

KENZIE is tanning again, but this time she doesn't look as annoyed. She looks more pensive, considering something.

KENZIE VO  
And as the days went on... it even got  
to the point where I found myself  
looking less forward to being alone...

KENZIE looks over her shoulder.

REVEAL - CHRISTIAN is in the distance in a chair facing  
KENZIE, reading a newspaper.

KENZIE VO  
...and more forward to being watched.

KENZIE thinks for a second and then looks down at her phone.

She then smiles.

KENZIE VO  
...and then it hit me.

KENZIE sets up her phone so she can get a view of CHRISTIAN  
without CHRISTIAN noticing.

POV of the camera she set up, we see KENZIE approach  
CHRISTIAN way in the distance and stop right in front of him.

KENZIE  
Hey.

PRODUCTION NOTE: We see everything from the normal camera  
from now on.

KENZIE is standing over CHRISTIAN as he continues to read his  
paper.

KENZIE  
You're not doing your job.

CHRISTIAN lowers his paper and looks at KENZIE and then back  
at his paper. KENZIE rolls her eyes. She starts to undress.

KENZIE

Hey.

CHRISTIAN lowers the paper again, this time he keeps it down.

KENZIE

Got your attention now?

CHRISTIAN

...certainly.

KENZIE tosses his paper aside and straddles him.

KENZIE

Not a word to my dad.

CHRISTIAN nods. They kiss. Leads to sex.

**AFTER SEX - (LOCATION DOESN'T MATTER)**

We see KENZIE looking at her phone at the footage of her fucking CHRISTIAN (the far camera). She's smiling.

She is about to send it to her dad, but stops.

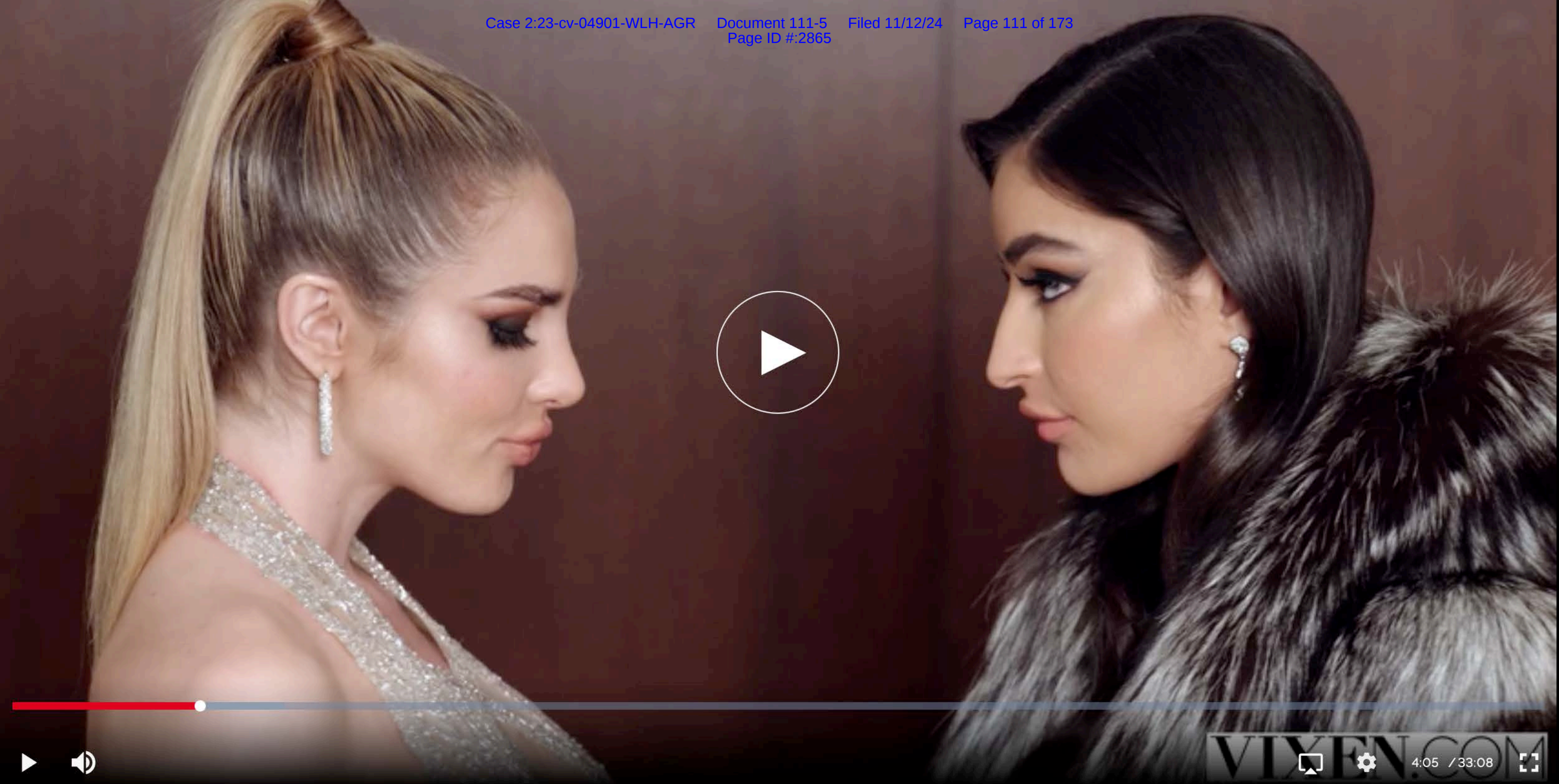
KENZIE

Naw... just for me.

KENZIE erases the text.

## **EXHIBIT C**





# Breaking Through

**NEW** ★ **RATING 8.9**



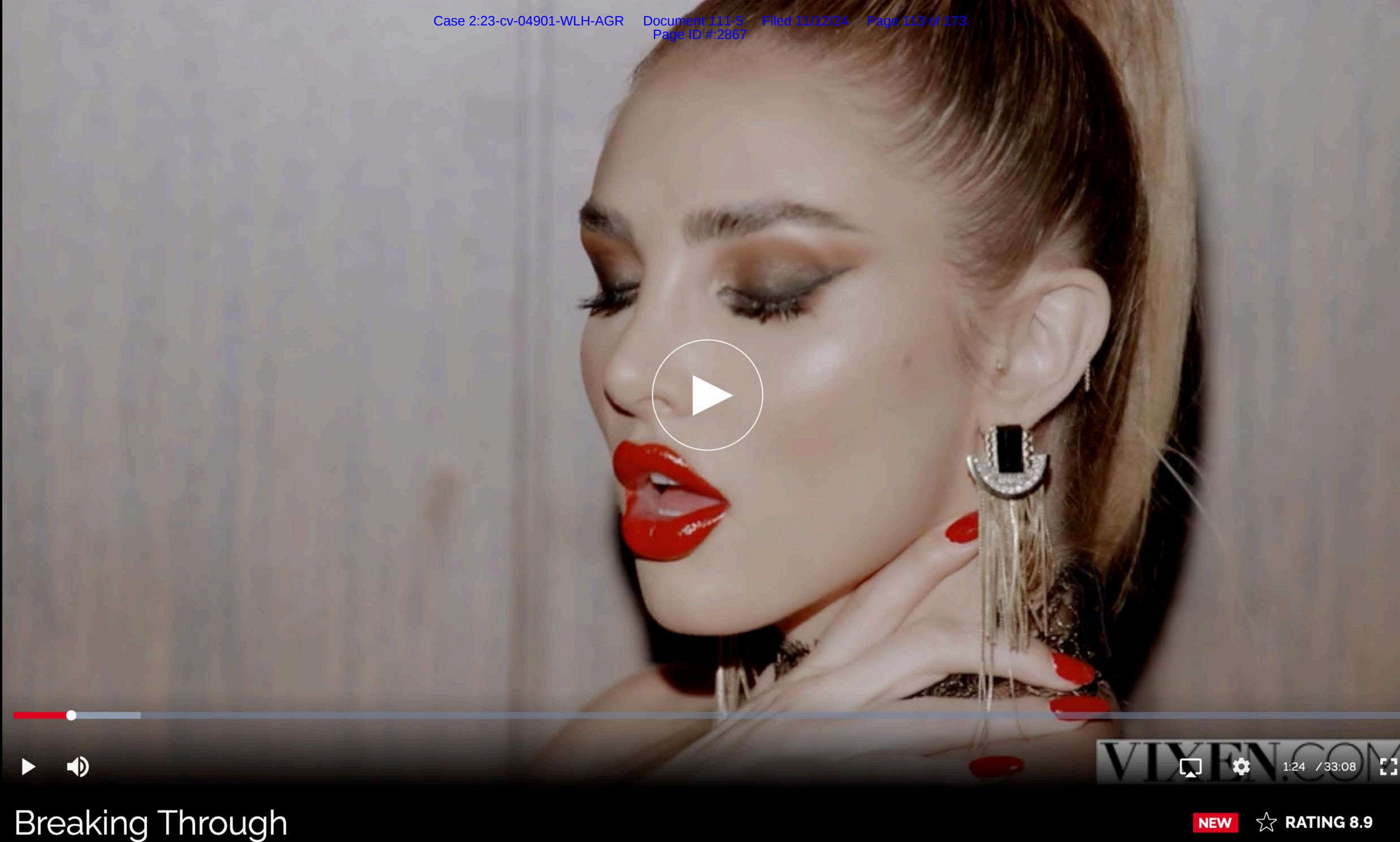


Breaking Through

NEW

★ RATING 8.9



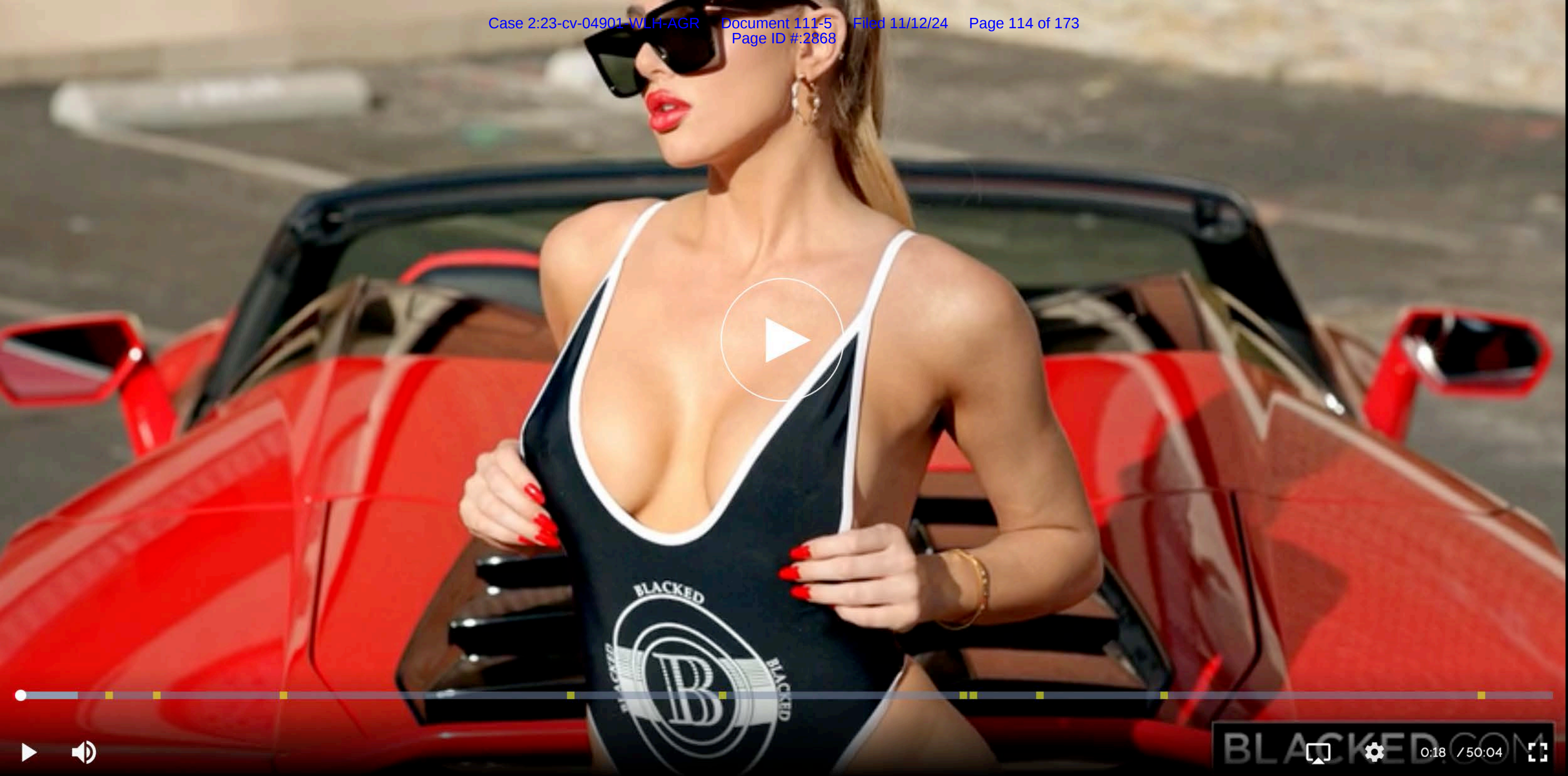


VIXEN.COM 1:24 / 33:08

Breaking Through

NEW ★ RATING 8.9





BLACKED.COM 0:18 / 50:04

# This Is Not A Drill

NEW ★ RATING 9.4



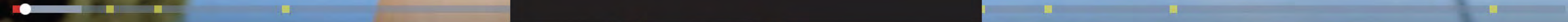
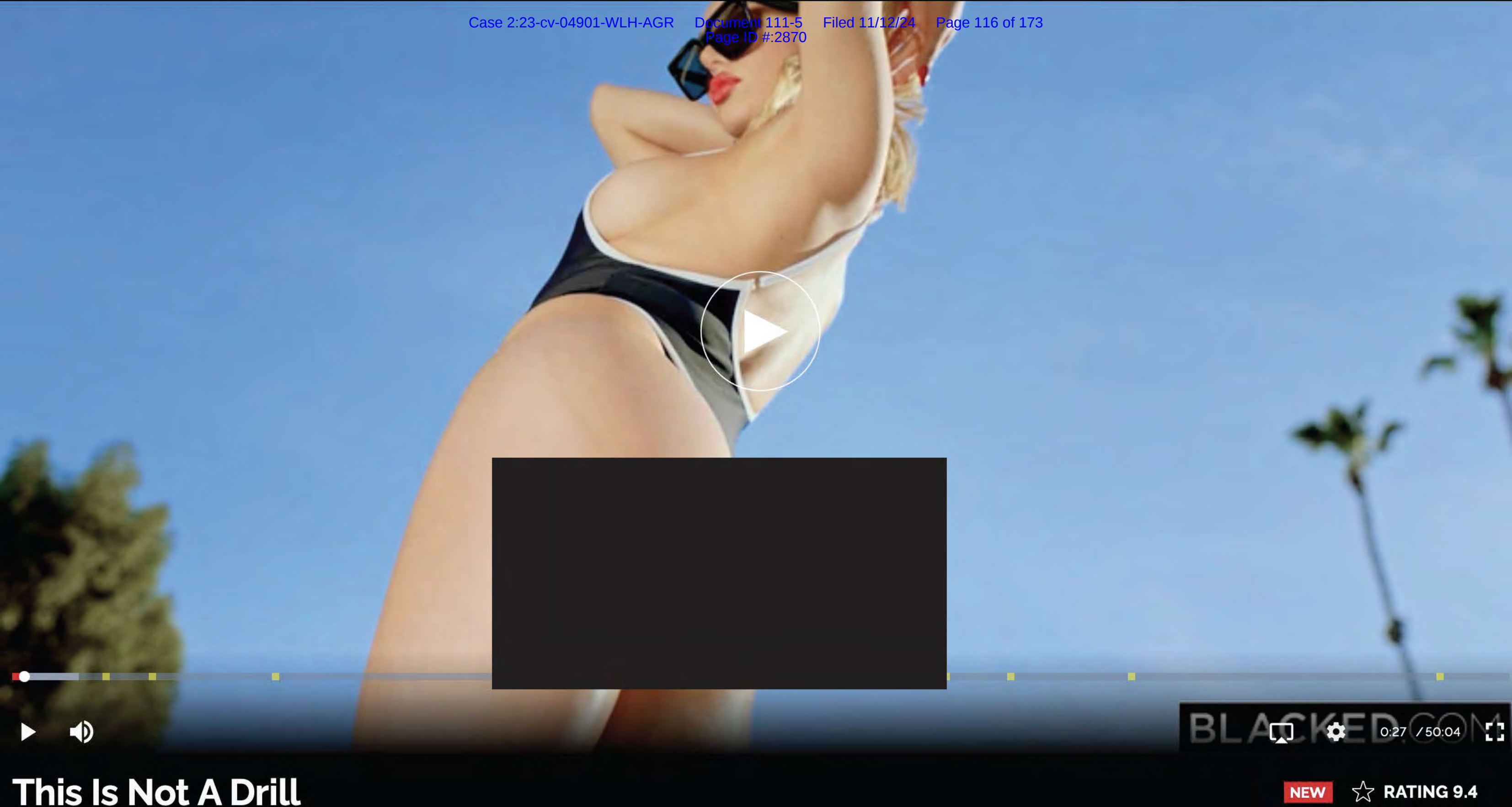


This Is Not A Drill

NEW

★ RATING 9.4

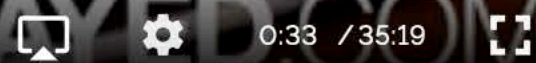
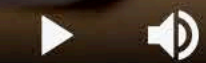
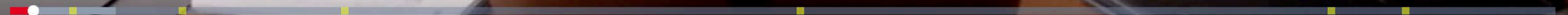
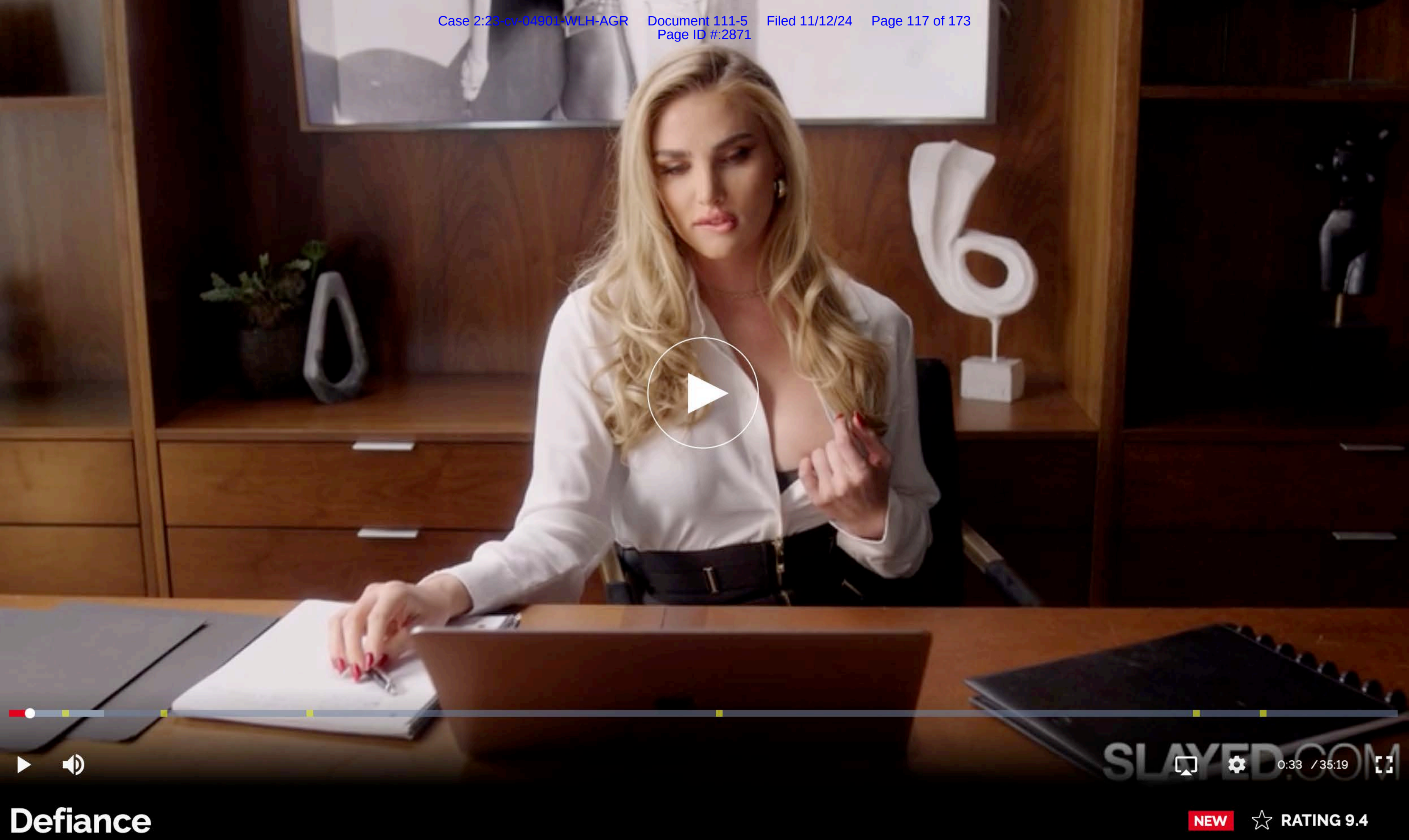




This Is Not A Drill

NEW ☆ RATING 9.4





Defiance

NEW ★ RATING 9.4





SLAYED.COM

# Defiance

KENZIE ANNE & AVERY CRISTY

NEW RATING 9.4

FAVORITE





SLAYED.COM



1:54 / 35:19

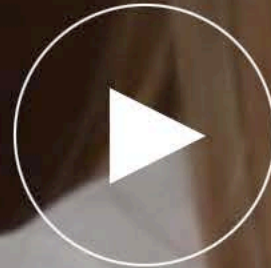
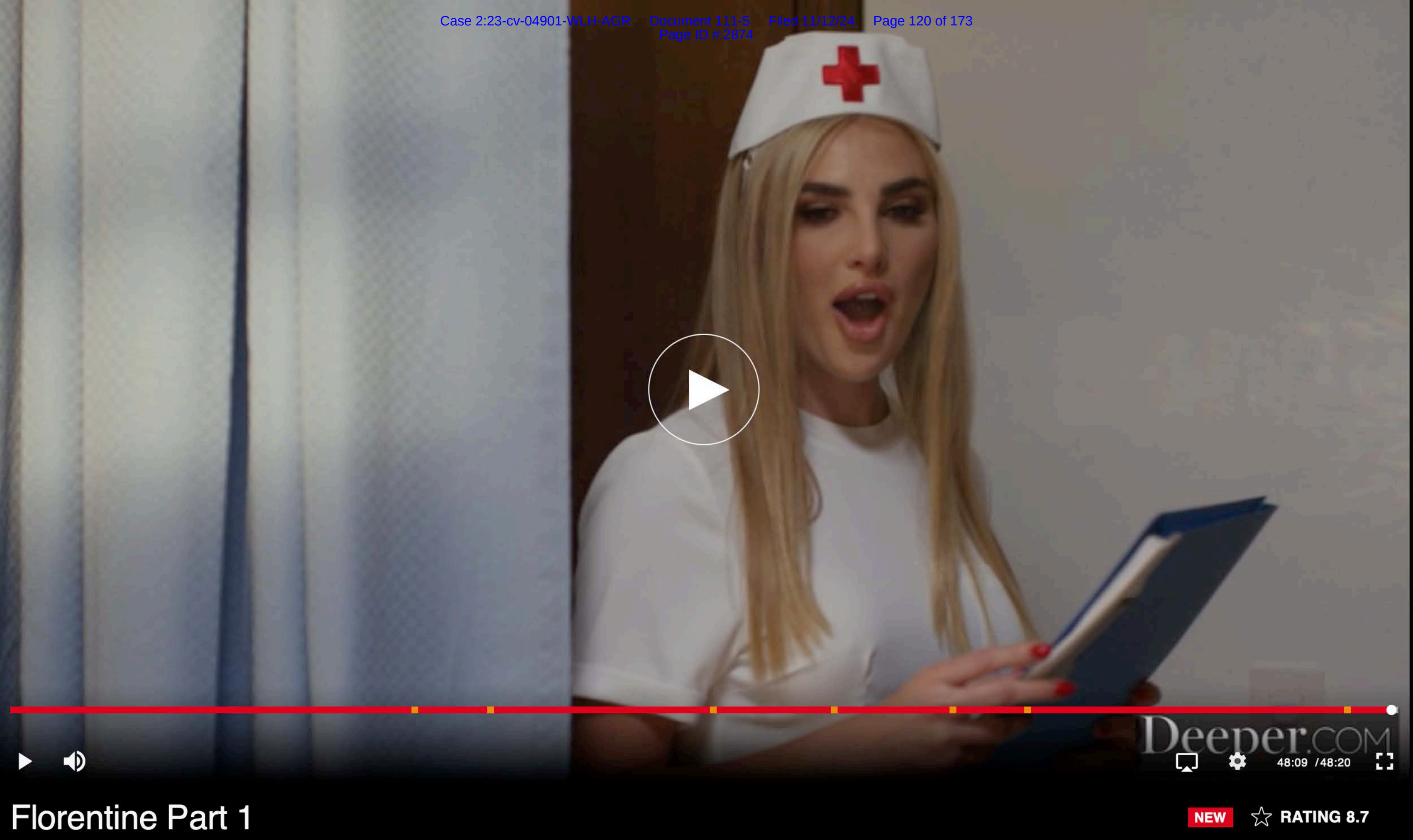
Defiance

NEW



RATING 9.4





Deeper.COM



48:09 / 48:20



Florentine Part 1

NEW



RATING 8.7

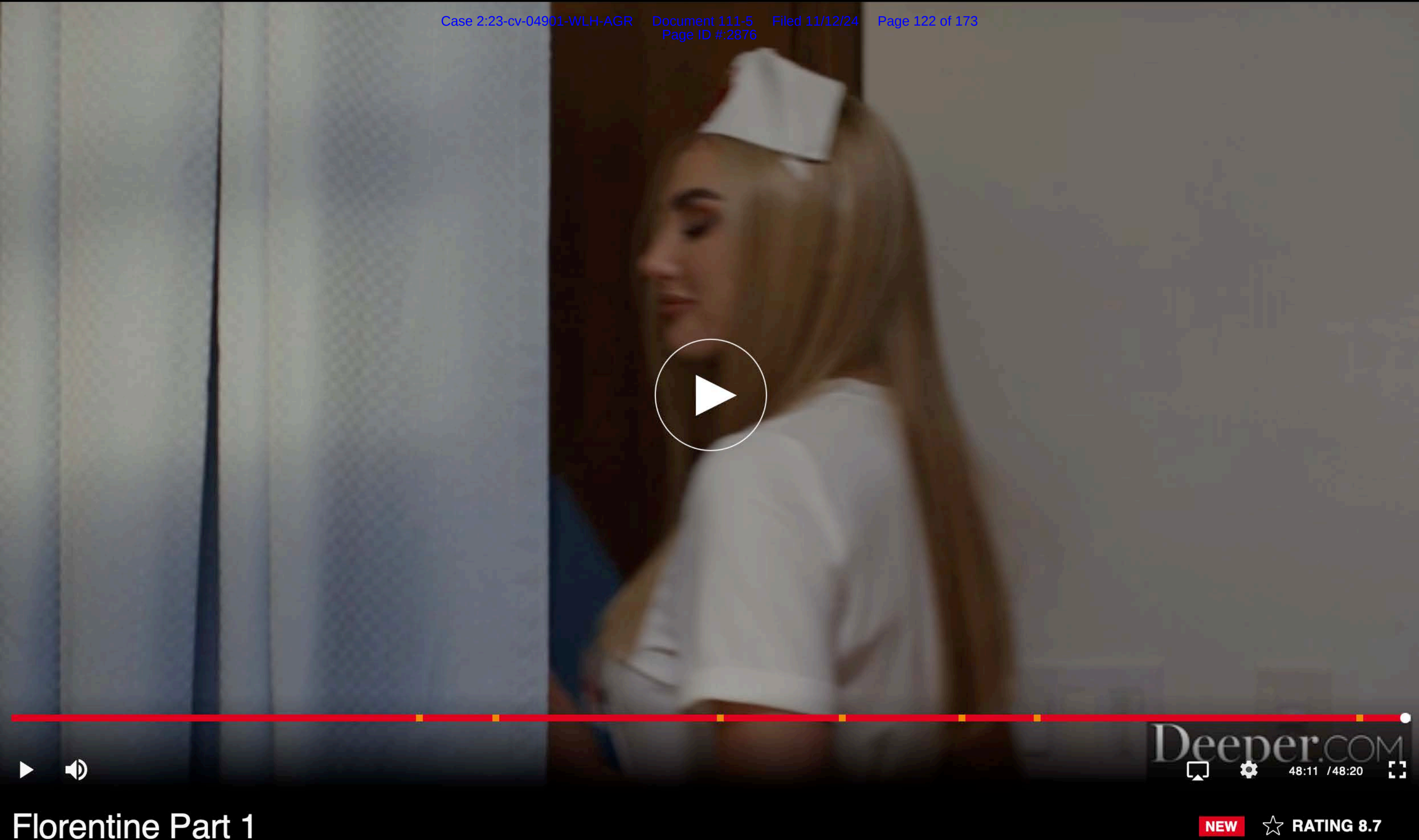




Deeper.COM 48:08 / 48:20

Florentine Part 1

NEW ☆ RATING 8.7



Deeper.COM



48:11 / 48:20

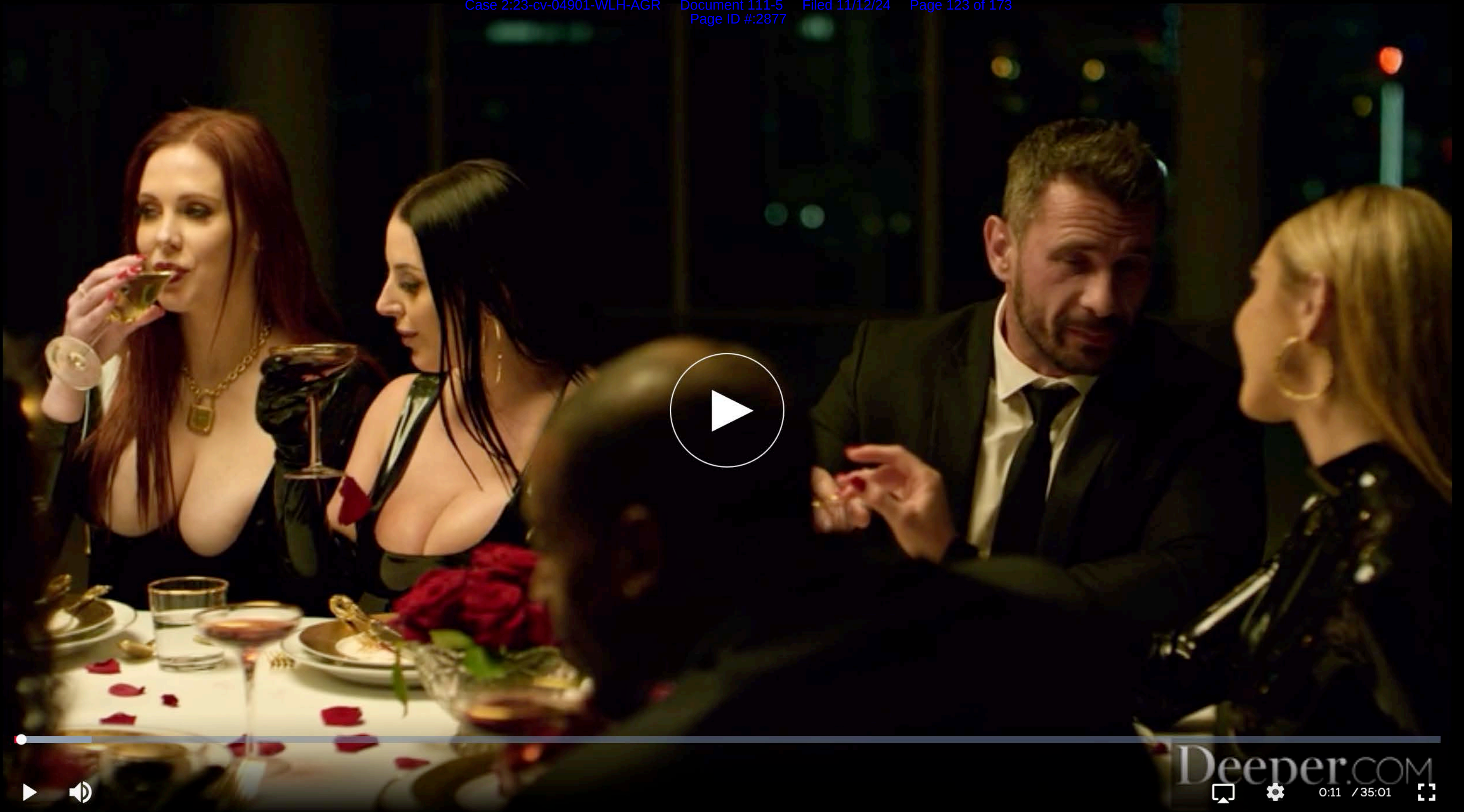


Florentine Part 1

NEW

★ RATING 8.7

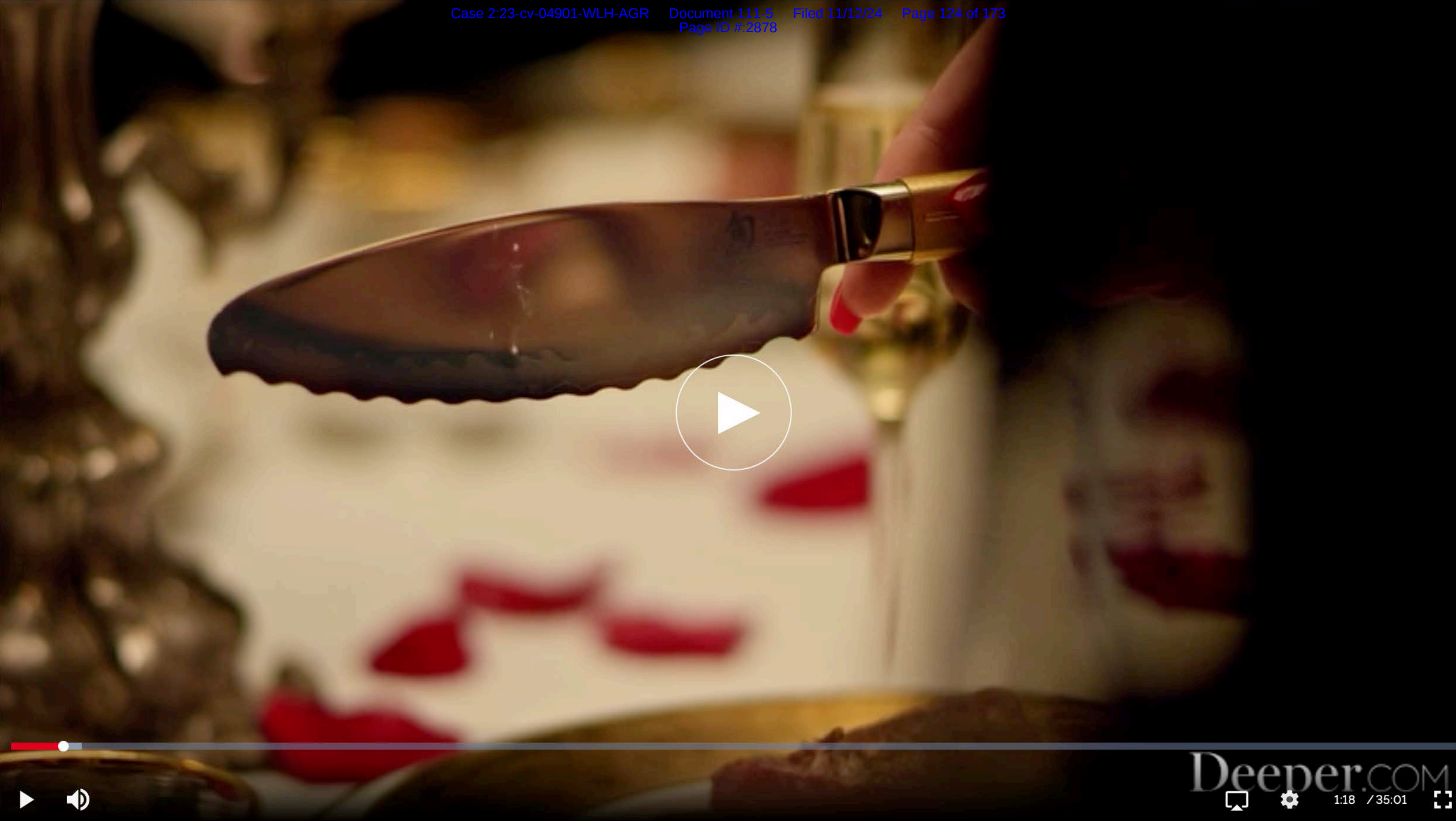




Sex Without Love

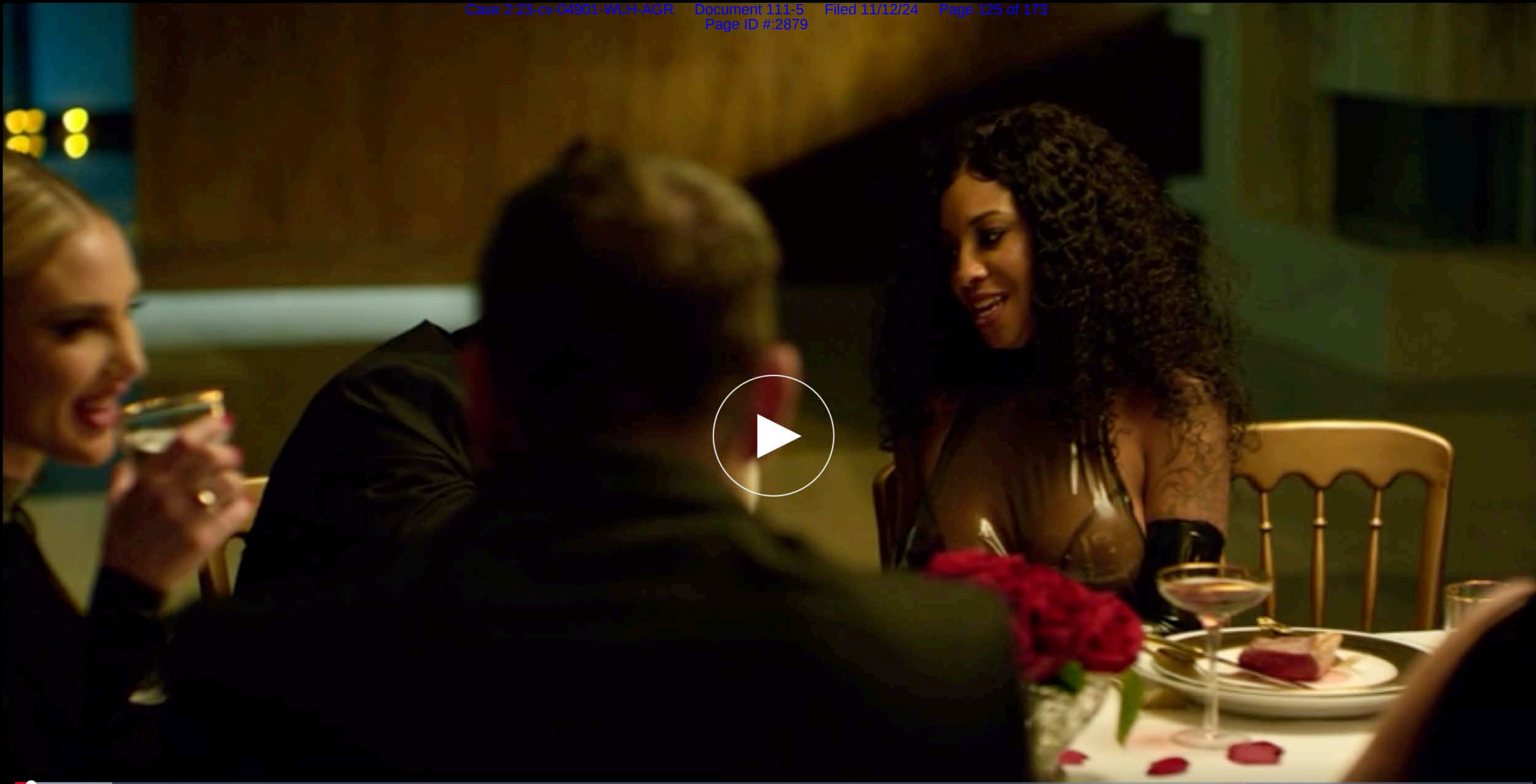
**NEW** ★ **RATING 8.7**





Sex Without Love

NEW ★ RATING 8.7









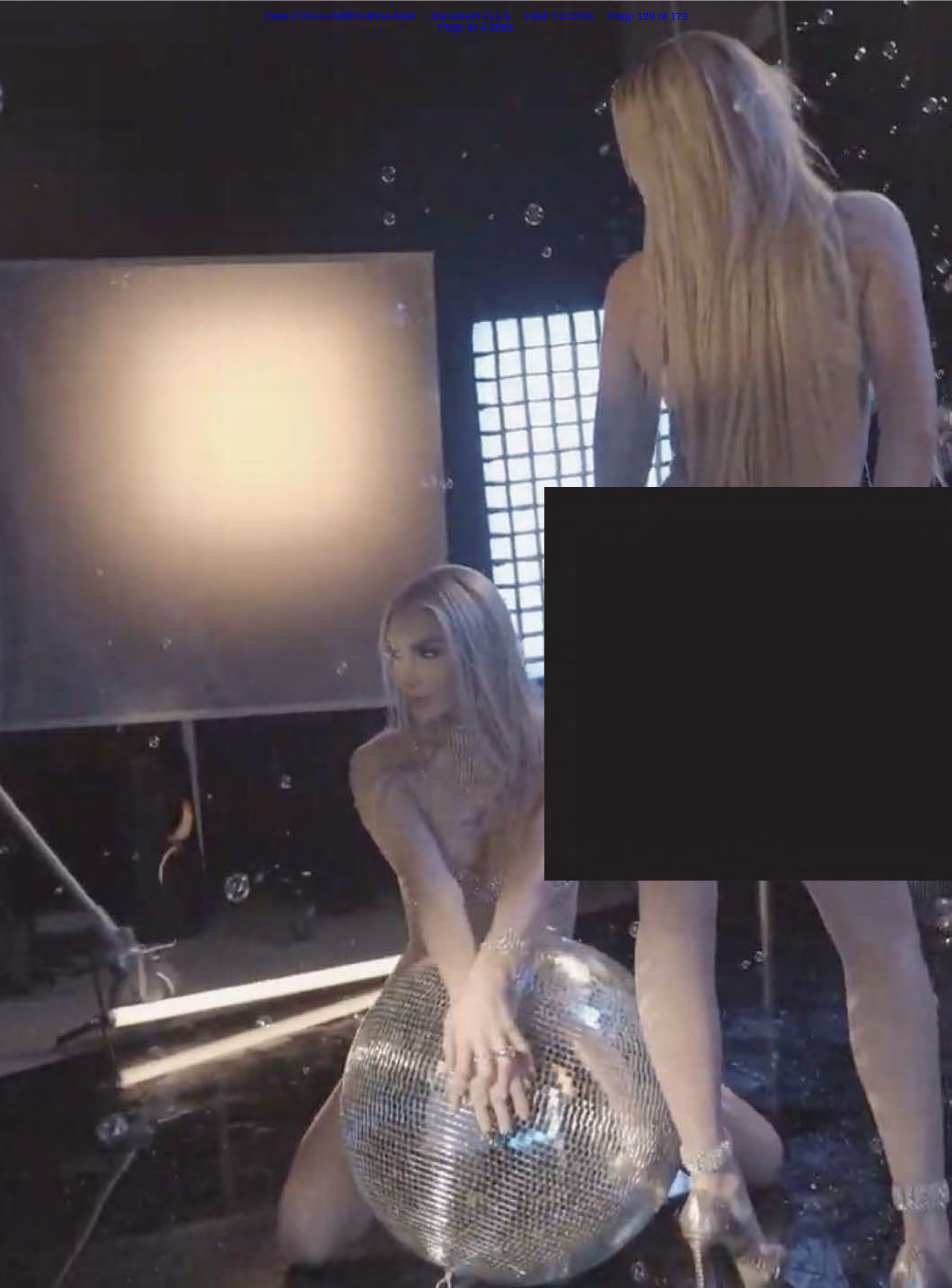


A002C001\_210629\_R092

▶ PLAY

15:17:22.281196







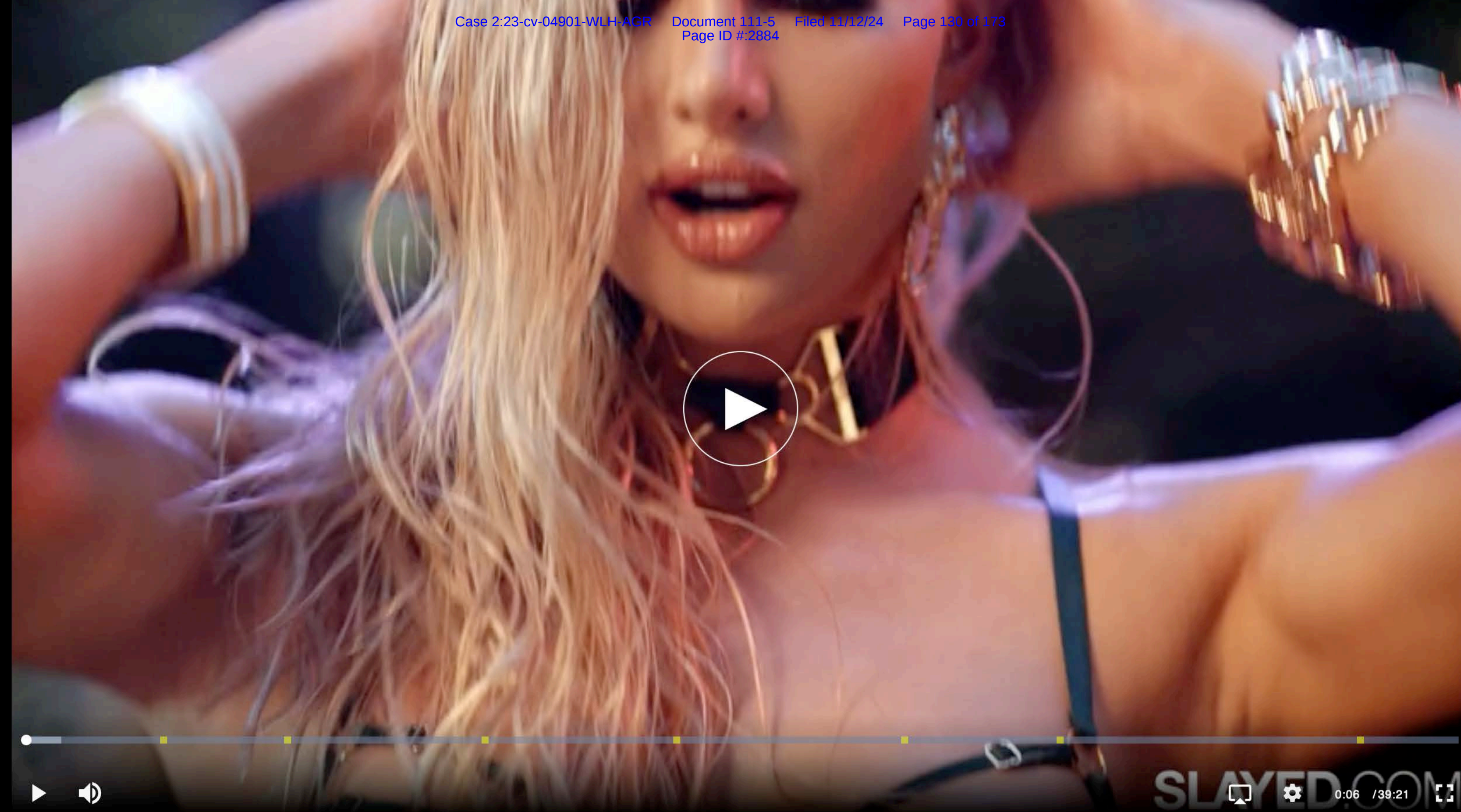


SLAYED.COM 0:30 / 39:21

NEW ☆ RATING 8.8

Primal Heat





Primal Heat

SLAYED.COM

NEW ★ RATING 8.8

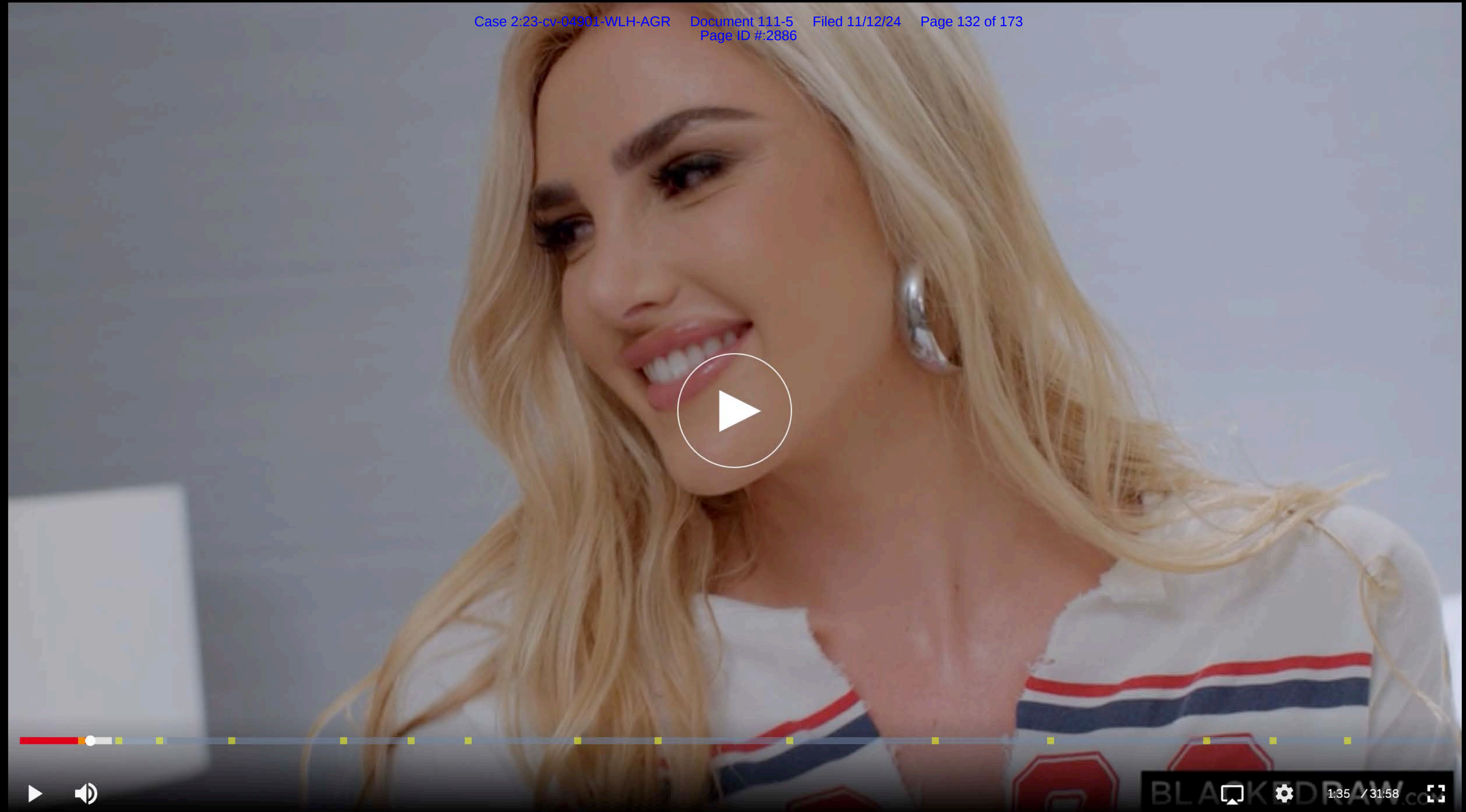




**Primal Heat**

**NEW** ☆ **RATING 8.8**



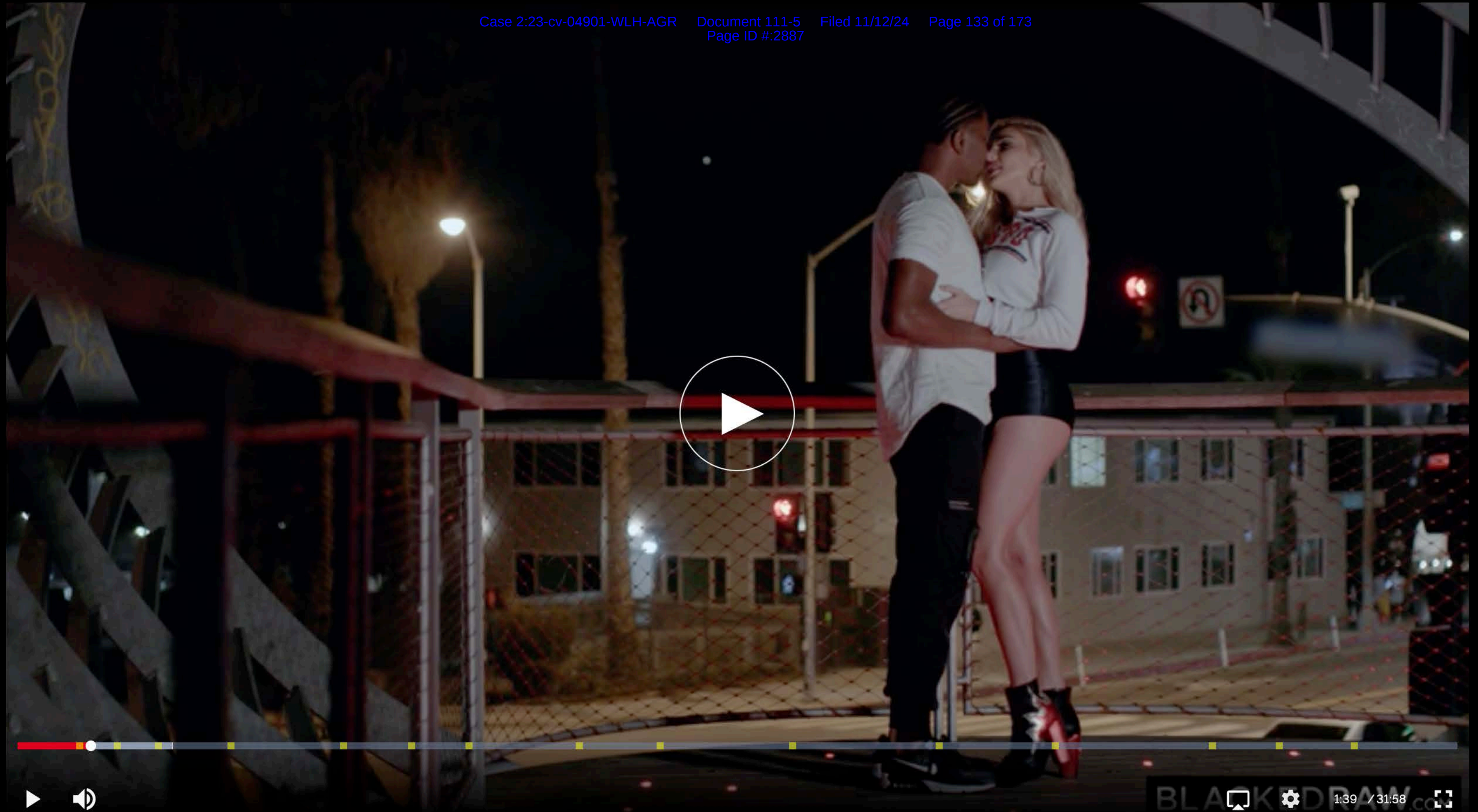


**Absolute Dime**

**NEW**

★ **RATING 9.2**

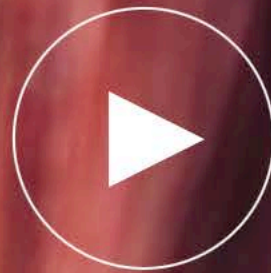




**Absolute Dime**

**NEW** ☆ **RATING 9.2**





0:17 / 31:58

**Absolute Dime**

**NEW** ★ **RATING 9.2**

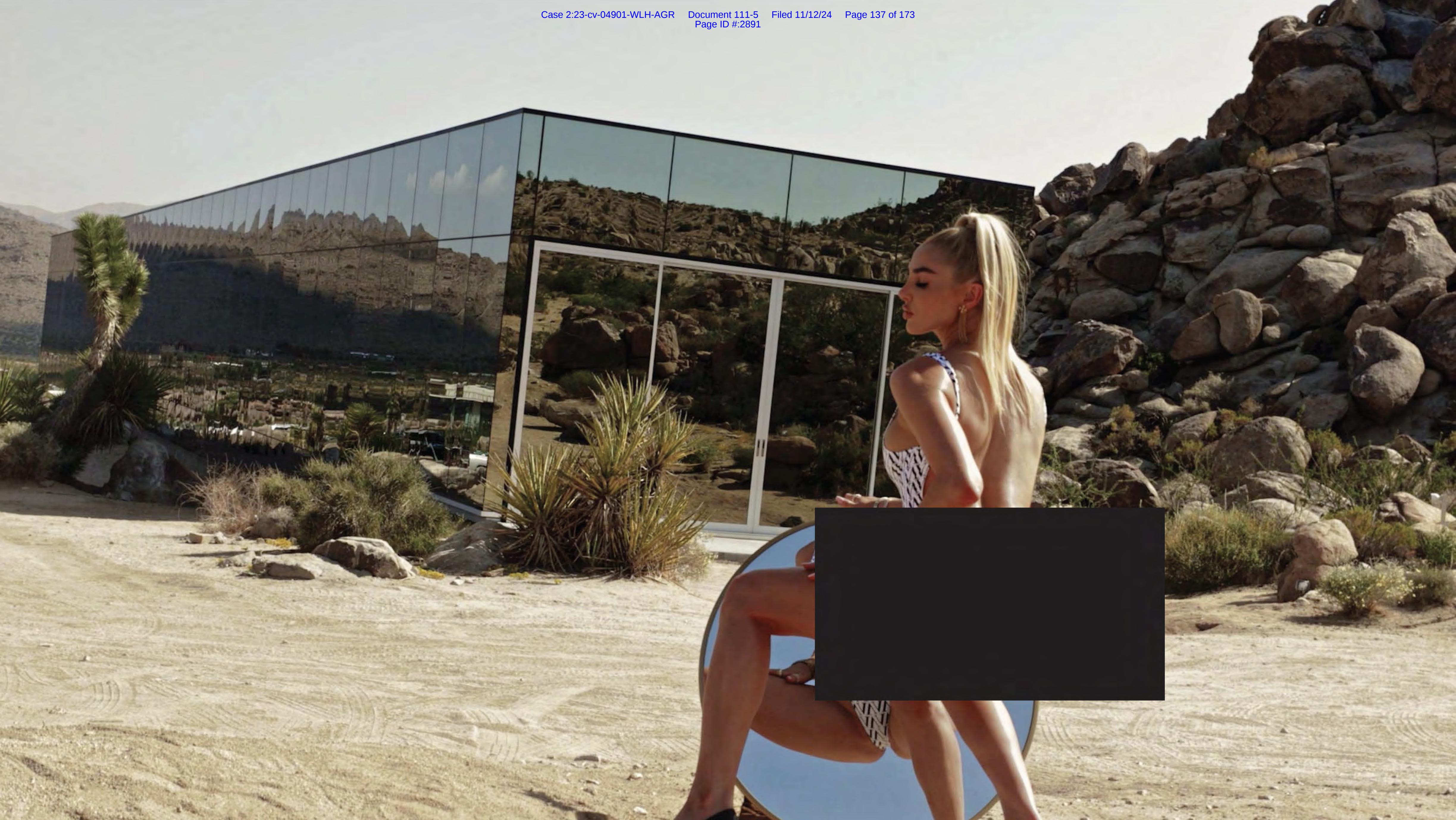




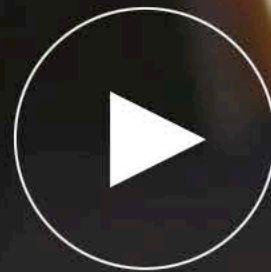
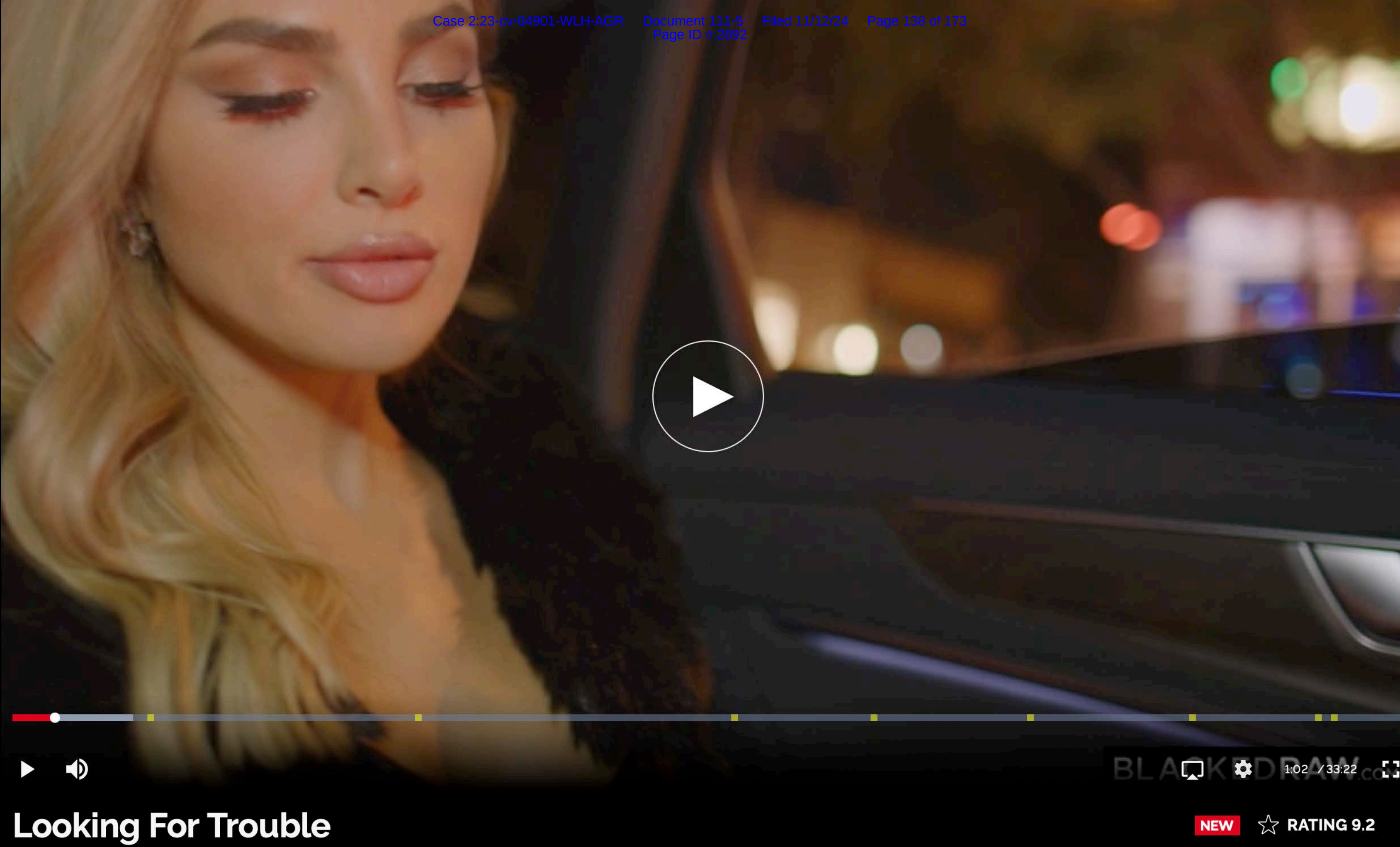












BLACKEDRAW.com 1:02 / 33:22

# Looking For Trouble

**NEW** ☆ **RATING 9.2**





BLACKEDRAW.co 2:08 / 33:22

Looking For Trouble

NEW ☆ RATING 9.2





Looking For Trouble

NEW

★ RATING 9.2



Deeper.COM



0:27 / 30:32



Florentine Part 2

NEW



RATING 9.0





Deeper.COM

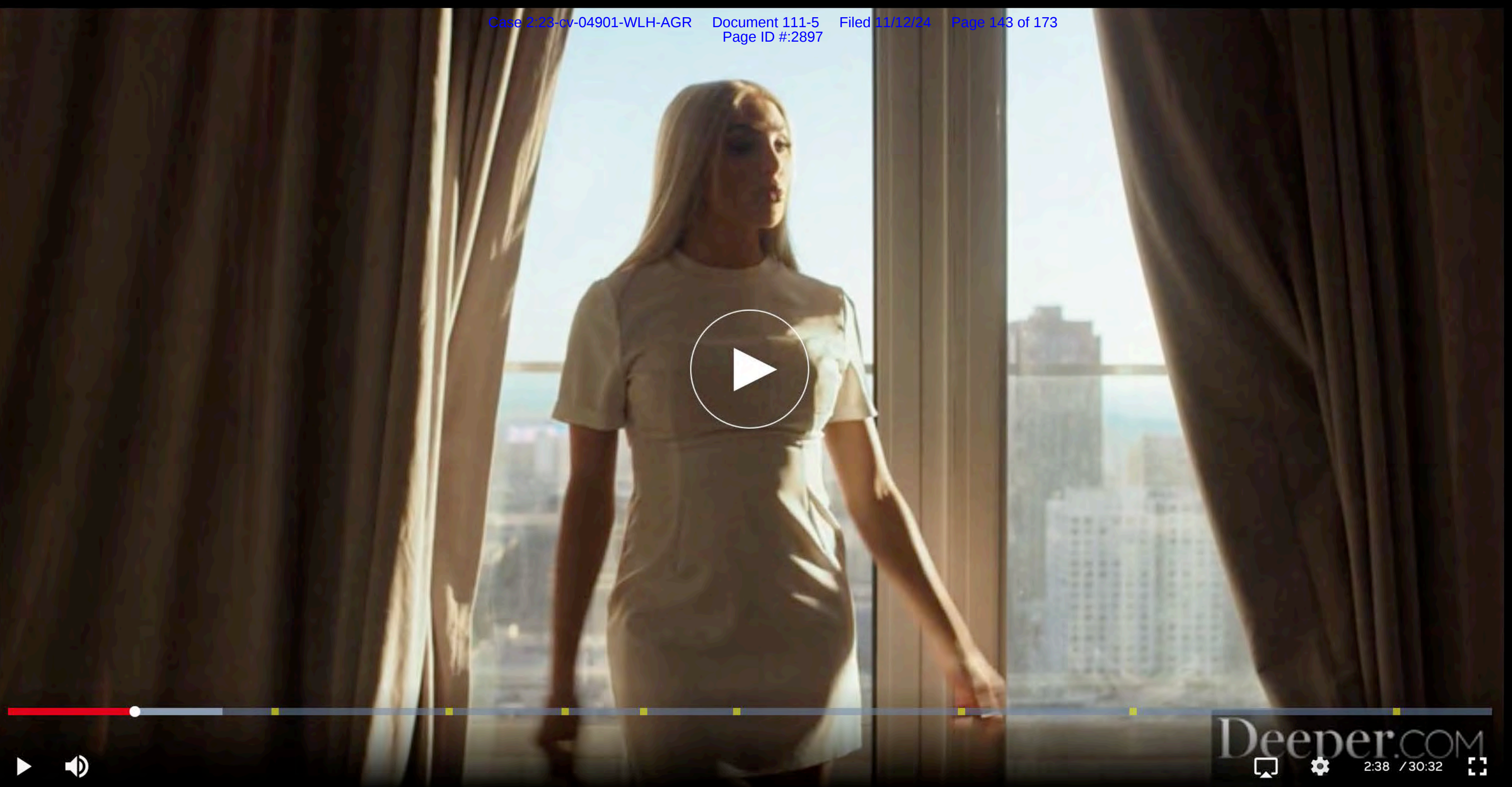
2:55 / 30:32

NEW

★ RATING 9.0

Florentine Part 2





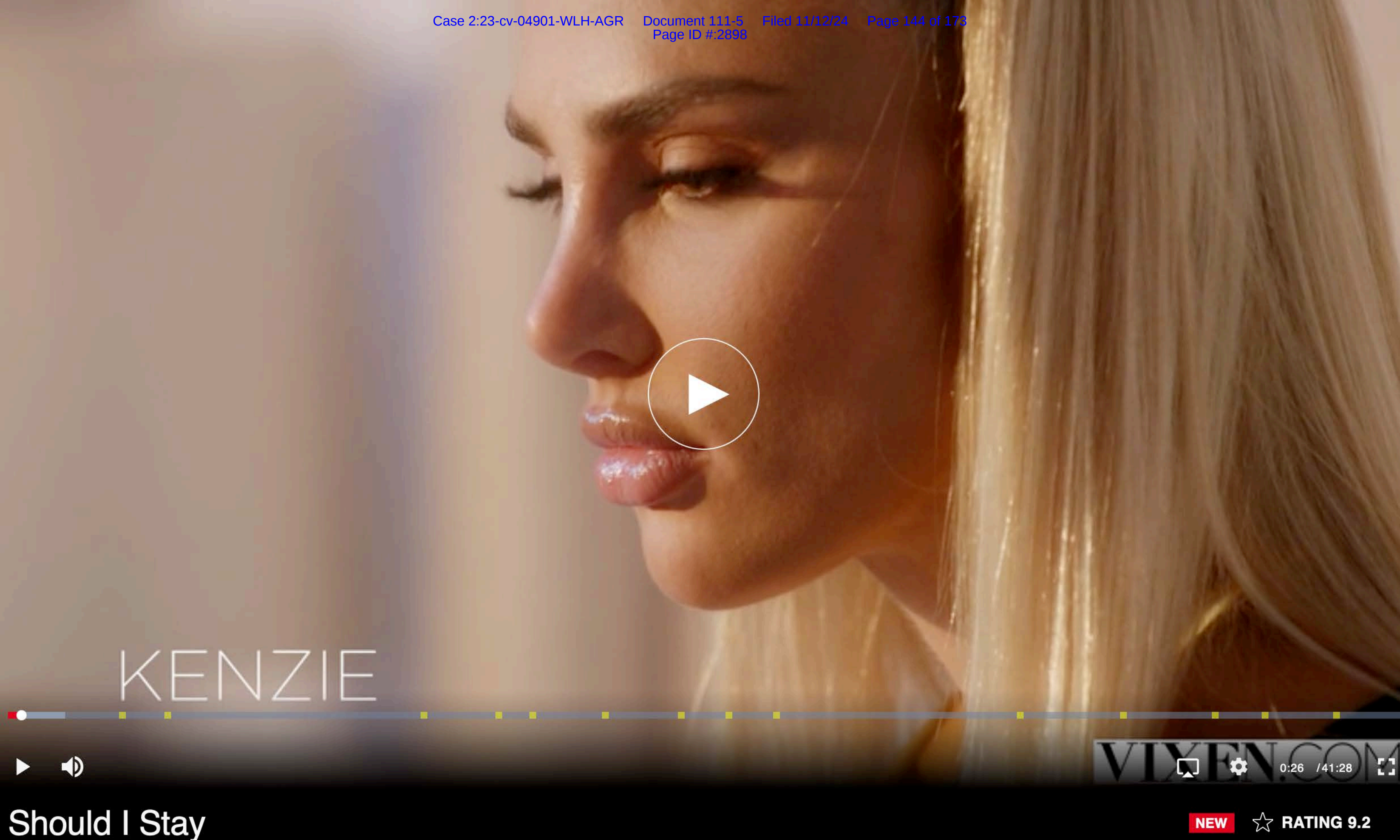
Deeper.COM

2:38 / 30:32

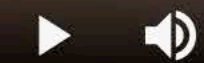
Florentine Part 2

NEW ★ RATING 9.0





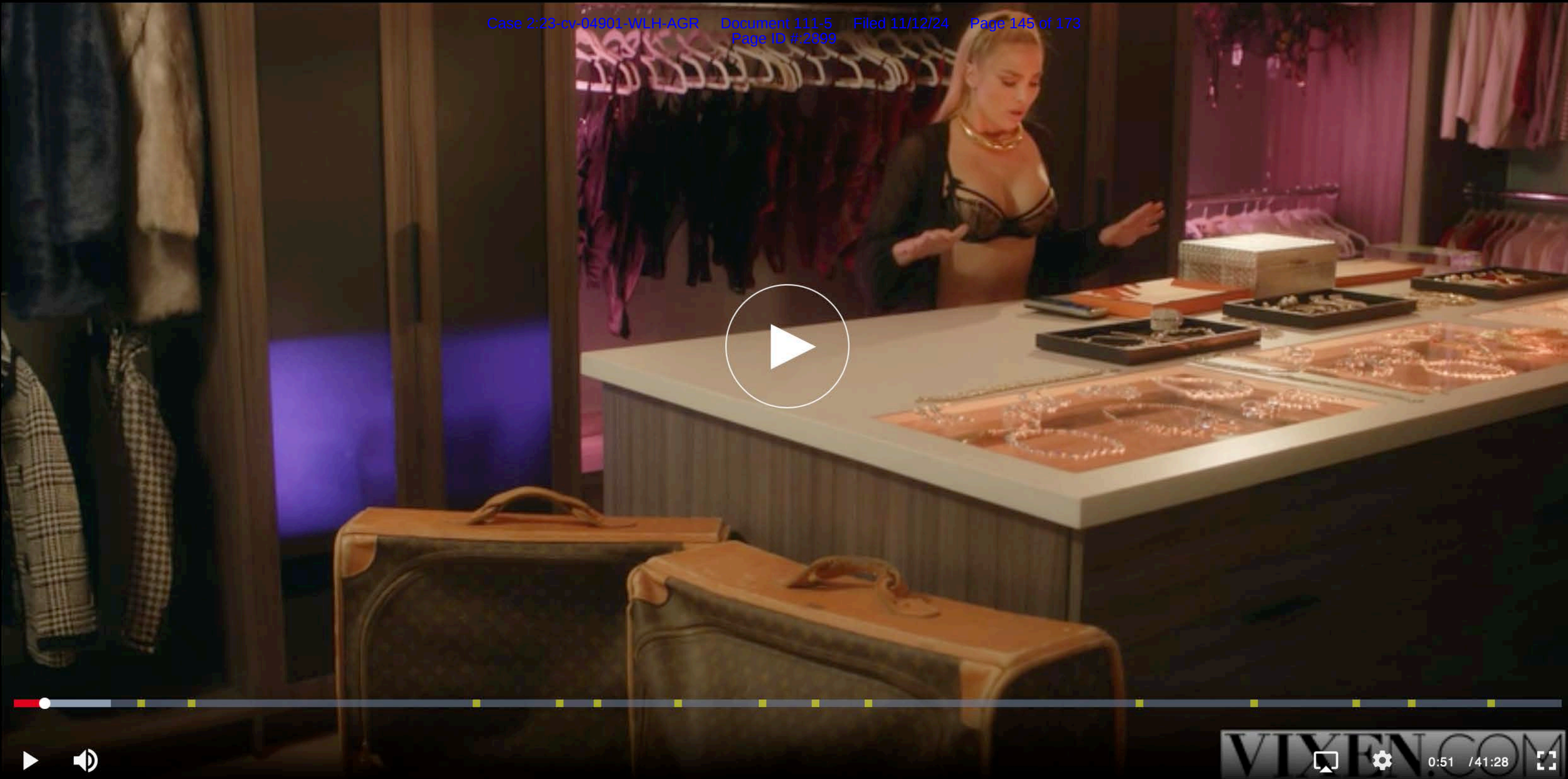
KENZIE



Should I Stay

**NEW** ☆ **RATING 9.2**



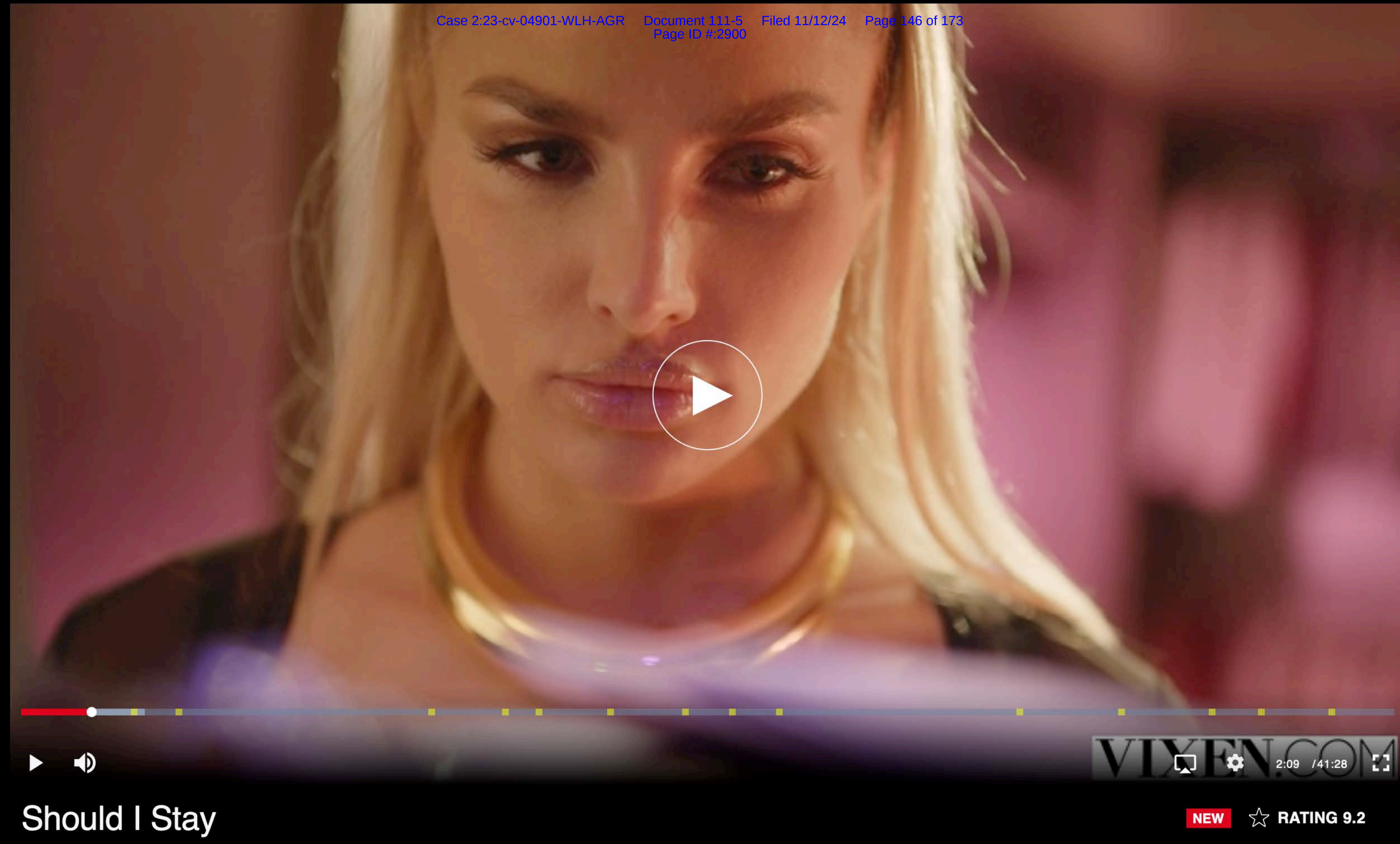


VIXEN.COM 0:51 / 41:28

Should I Stay

NEW ★ RATING 9.2





Should I Stay

**NEW** ☆ **RATING 9.2**



Deeper.COM



1:55 / 44:50



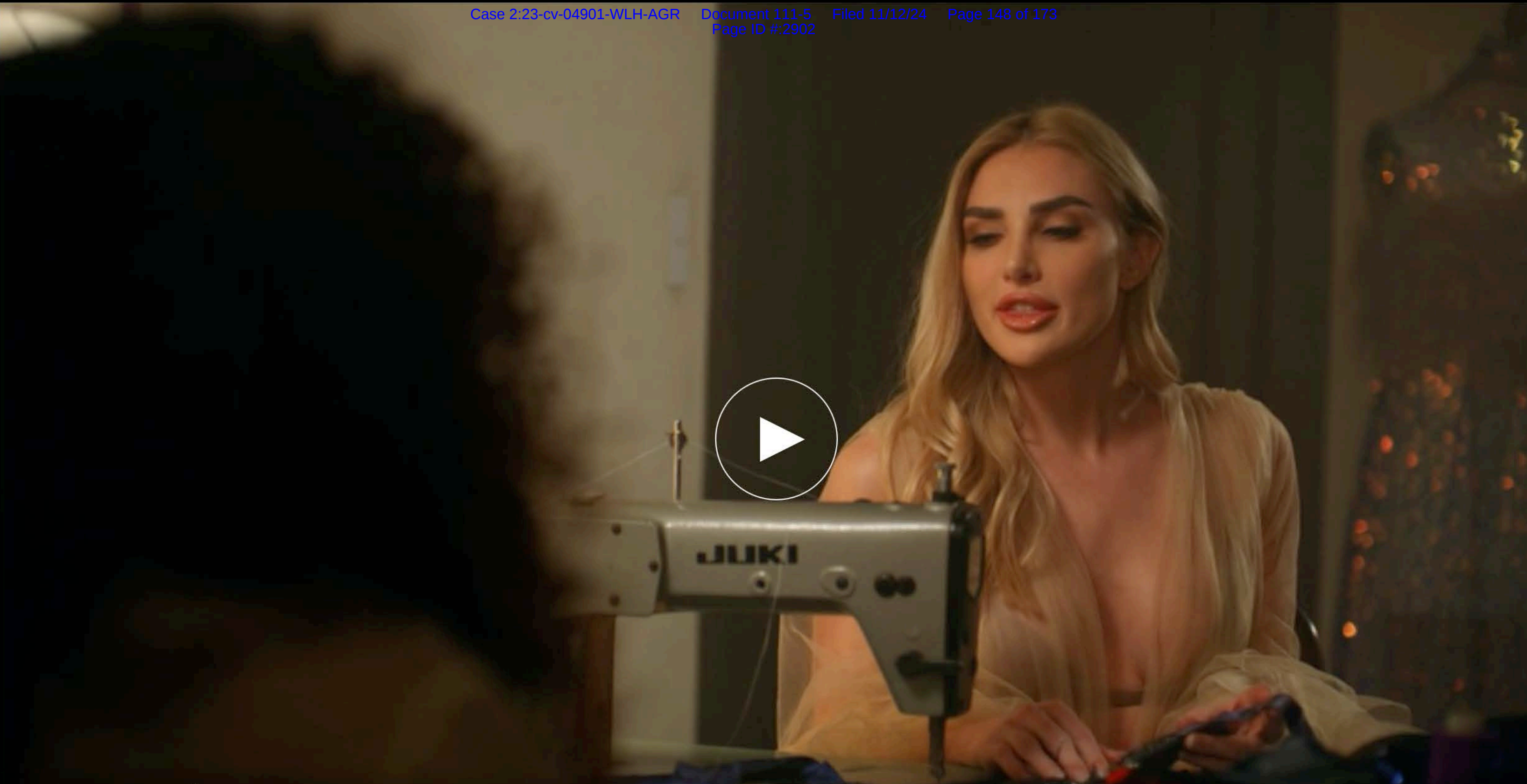
Tailor Made

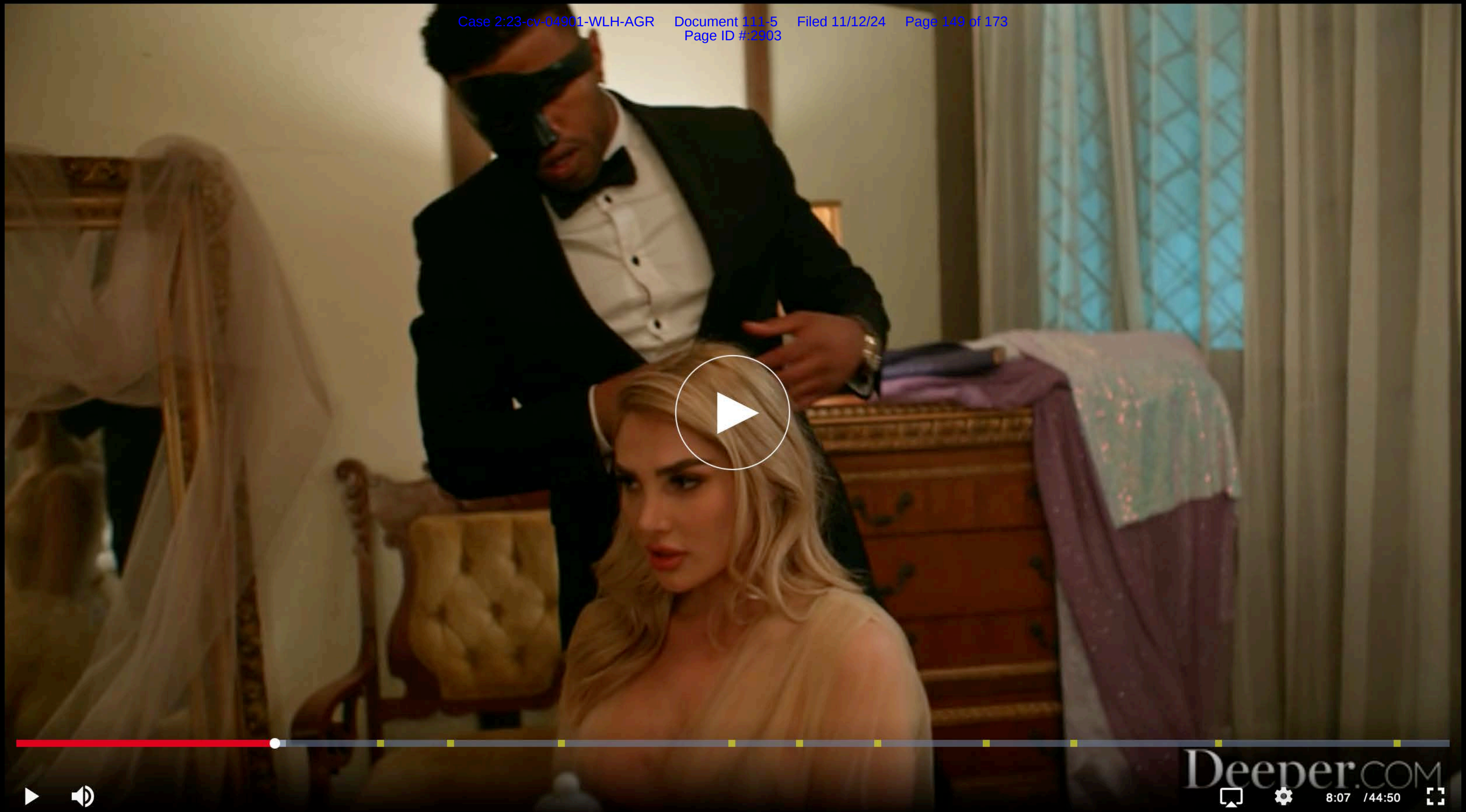
NEW



RATING 9.1



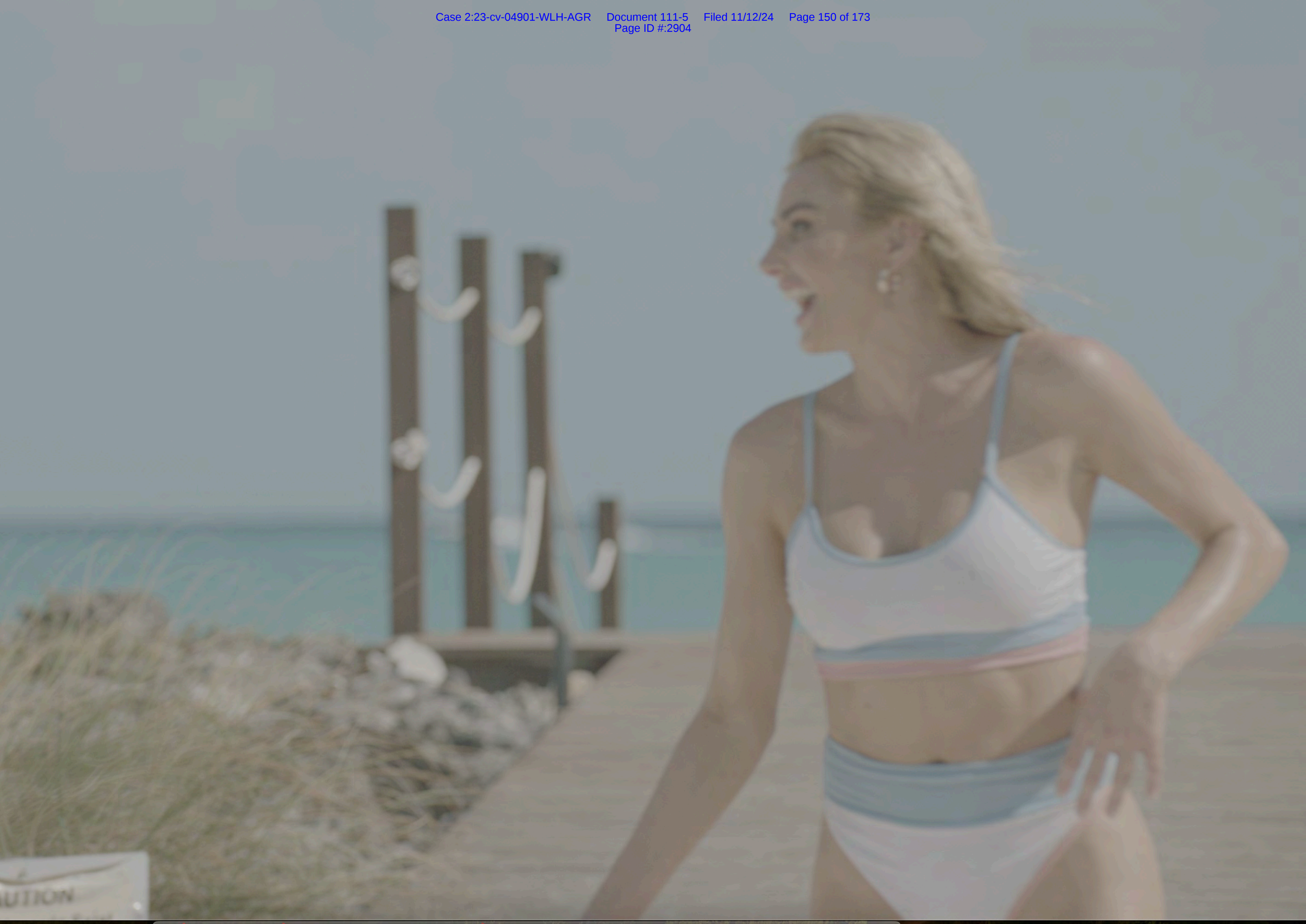




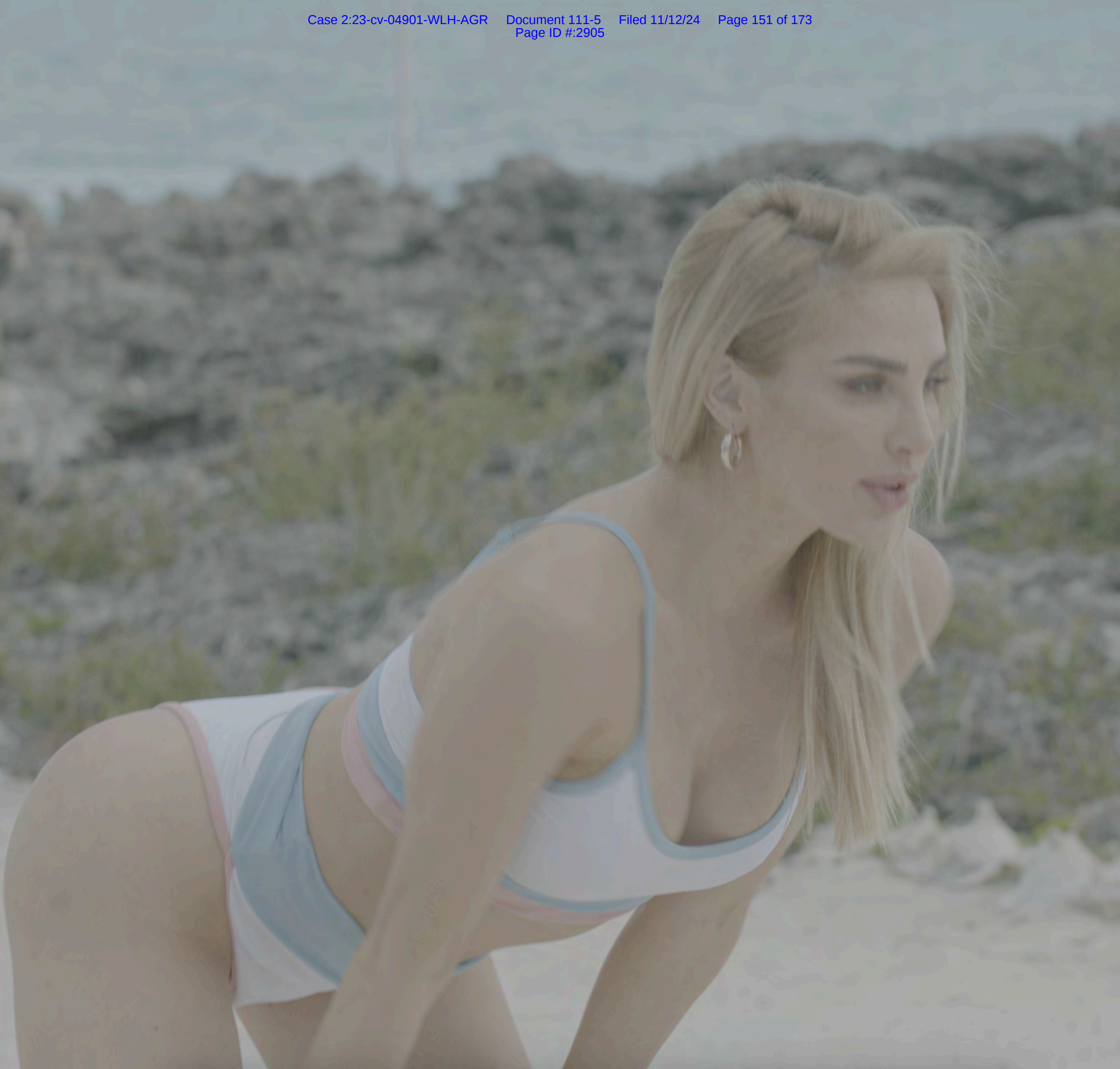
Tailer Made

NEW ★ RATING 9.1

















Sweat

NEW

★ RATING 9.1





# Sweat

BRANDI LOVE, KENZIE ANNE, RICHARD MANN & MAZEE

NEW

★ RATING 9.1

♡ FAVORITE





BLACKED.COM 0:46 / 45:03

Sweat

NEW ★ RATING 9.1



































## **EXHIBIT D**





**Secretary of State**  
**Statement of Information**  
 (Limited Liability Company)

**LLC-12**

**22-B71061**

**FILED**

In the office of the Secretary of State  
 of the State of California

**MAR 18, 2022**

This Space For Office Use Only

**IMPORTANT** — This form can be filed online at  
[bizfile.sos.ca.gov](http://bizfile.sos.ca.gov).

[Read instructions](#) before completing this form.

**Filing Fee - \$20.00**

**Copy Fees** - First page \$1.00; each attachment page \$0.50;

Certification Fee - \$5.00 plus copy fees

**1. Limited Liability Company Name** (Enter the **exact** name of the LLC. If you registered in California using an alternate name, [see instructions](#).)

VXN GROUP, LLC

**2. 12-Digit Secretary of State Entity Number**

202003010664

**3. State, Foreign Country or Place of Organization** (only if formed outside of California)

DELAWARE

**4. Business Addresses**

a. Street Address of Principal Office - Do not list a P.O. Box 2140 S DUPONT HWY	City (no abbreviations) CAMDEN	State DE	Zip Code 19934
b. Mailing Address of LLC, if <b>different than item 4a</b> 2140 S DUPONT HWY	City (no abbreviations) CAMDEN	State DE	Zip Code 19934
c. Street Address of <b>California</b> Office, if Item 4a is not in California Do not list a P.O. Box	City (no abbreviations)	State <b>CA</b>	Zip Code

**5. Manager(s) or Member(s)**

If no managers have been appointed or elected, provide the name and address of each member. At least one name and address must be listed. If the manager/member is an individual, complete Items 5a and 5c (leave Item 5b blank). If the manager/member is an additional managers/members, enter the names(s) and address(es) on [Form LLC-12A](#).

a. First Name, if an individual - Do not complete Item 5b	Middle Name	Last Name	Suffix
b. Entity Name - Do not complete Item 5a Kodify Media LLC			
c. Address 2140 S DUPONT HWY	City (no abbreviations) CAMDEN	State DE	Zip Code 19934

**6. Service of Process** (Must provide either Individual **OR** Corporation.)**INDIVIDUAL** – Complete Items 6a and 6b only. Must include agent's full name and California street address.

a. California Agent's First Name (if agent is <b>not</b> a corporation)	Middle Name	Last Name	Suffix
b. Street Address (if agent is <b>not</b> a corporation) - <b>Do not enter a P.O. Box</b>	City (no abbreviations)	State <b>CA</b>	Zip Code

**CORPORATION** – Complete Item 6c only. Only include the name of the registered agent Corporation.

c. California Registered Corporate Agent's Name (if agent is a corporation) – Do not complete Item 6a or 6b  
 PARACORP INCORPORATED (C1082536)

**7. Type of Business**

Describe the type of business or services of the Limited Liability Company  
 Film Production

**8. Chief Executive Officer, if elected or appointed**

a. First Name	Middle Name	Last Name	Suffix
b. Address	City (no abbreviations)	State	Zip Code

**9. Labor Judgment**

Does a Manager or Member have an outstanding final judgment issued by the Division of Labor Standards Enforcement or a court of law, for which no appeal therefrom is pending, for the violation of any wage order or provision of the Labor Code?

☐ Yes ☒ No

**10.** By signing, I affirm under penalty of perjury that the information herein is true and correct and that I am authorized by California law to sign.

03/18/2022

Date

Jessica Fernandez

Type or Print Name

In-House Counsel

Title

Signature





**STATE OF CALIFORNIA**  
*Office of the Secretary of State*  
**STATEMENT OF INFORMATION**  
**LIMITED LIABILITY COMPANY**

California Secretary of State  
1500 11th Street  
Sacramento, California 95814  
(916) 657-5448

For Office Use Only

**-FILED-**

File No.: BA20240703540

Date Filed: 4/3/2024

B2633-9566 04/03/2024 5:20 PM Received by California Secretary of State

Entity Details

Limited Liability Company Name VXN GROUP, LLC  
Entity No. 202003010664  
Formed In DELAWARE

Street Address of Principal Office of LLC

Principal Address 2140 S DUPONT HWY  
CAMDEN, DE 19934

Mailing Address of LLC

Mailing Address 2140 S DUPONT HWY  
CAMDEN, DE 19934

Attention

Street Address of California Office of LLC

Street Address of California Office None

Manager(s) or Member(s)

Manager or Member Name	Manager or Member Address
Kodify Media LLC	2140 S DUPONT HWY CAMDEN, DE 19934

Agent for Service of Process

California Registered Corporate Agent (1505) PARACORP INCORPORATED  
Registered Corporate 1505 Agent

Type of Business

Type of Business FILM PRODUCTION

Email Notifications

Opt-in Email Notifications Yes, I opt-in to receive entity notifications via email.

Chief Executive Officer (CEO)

CEO Name	CEO Address
None Entered	

Labor Judgment

No Manager or Member, as further defined by California Corporations Code section 17702.09(a)(8), has an outstanding final judgment issued by the Division of Labor Standards Enforcement or a court of law, for which no appeal is pending, for the violation of any wage order or provision of the Labor Code.

Electronic Signature

☒ By signing, I affirm under penalty of perjury that the information herein is true and correct and that I am authorized by California law to sign.

Jessica Fernandez

Signature

04/03/2024

Date

## **EXHIBIT E**





Jess [REDACTED]

## Typeform: New response for VMG Production Report - Tier 2

notifications via VMG Production Reports [REDACTED] >  
Reply-To: no-reply@typeform.com  
To: VMG [REDACTED]

Sat, Jul 16, 2022 at 10:29 AM

Your typeform VMG Production Report - Tier 2 has a new response:

- **Your Name**  
[REDACTED]
- **Shoot Date**  
07/15/2022
- **Brand**  
Blacked Raw
- **Talent Stage Name(s)**  
Kenzie Anne, Jaime Michelle, Rome, Solo
- **Director Feedback Rating**  
4
- **Director Feedback Notes**  
What a knockout. One star less because [REDACTED] because [REDACTED] when we set it up in the wide like. Took him 30 minutes [REDACTED]. Very intense scene. Very happy with it.
- **Production Shoot Schedule**  
3-630 HMU  
630-8 Pretty Girls  
8-845 Intro  
9-945 Sex Stills  
945-11 Scene
- **Camera Wrap Time and Tail Lights**  
11p/12a
- **Crew Times - PA and MUA**  
PA 3p-1215a  
MUA 3p-10
- **Talent Arrival Times**  
Kenzie 330  
Jaime 430  
Solo 745  
Rome 830
- **Any updates on the talent appearance?**  
Kenzie's butt is bigger.
- **How was the talent dialogue delivery?**  
5
- **Did all talent come prepared and have good hygiene?**  
Yes
- **Any rate changes?**  
[REDACTED].
- **Any other misc notes about the talent?**  
No
- **How was the wardrobe styling and fit**  
5
- **Tell us more about the styling and fit**  
Octavia helped straighten out so discrepancies with Kenzie's sizing. It made her happy. The body suits were awesome. Everything was awesome actually.
- **MUA Notes**  
No
- **Any equipment items missing or damaged?**  
No

000255

CONFIDENTIAL  
Page ID #1925

- **Any equipment requests for future shoots?**  
No
- **Drive and Set Phone location?**  
Vault
- **Location Name. Please notate if this was the first time there and if you have any notes.**  
MV
- **Any location L&D?**  
No
- **Any general miscellaneous notes to add?**  
Kenzie and Jaimes' husbands are away for the weekend so the girls go to a club. They leave the club and they don't want the night the end so Kenzie invites Jaime over. Hard cut to later in the night on the couch. They kiss and Kenzie decides to text the guys. (TEXT BUBBLES) Hard cut from kiss straight into iPhone BJ/Ringlight Hardcore.
- **Photo Reference 1 (optional)**  
[\\_0010276.jpg](#)
- **Photo References 2 (optional)**  
[\\_0010497.jpg](#)
- **Photo Reference 3 (optional)**  
[\\_0010047.jpg](#)

p02ii4l6vpvqal1f4sp02ii4hx5q7ml2

Typeform sent you this email on behalf of a typeform creator We aren't responsible for its content If you suspect abuse, like suspicious links, please report it [here](#)

[Unsubscribe from all Typeform respondent notifications](#)



## **EXHIBIT F**



2:09



2 People &gt;

Sep 8, 2021 at 9:49 PM

Kenzie Anne

Random, just thinking of course u guys will contact Ryan about my vixen party but it's a very close friends bday surprise party on the 24th of September so let's avoid that day. 🧚‍♀️

Ok notes! Thx!

Kenzie Anne

I love you guys, thank you both for being so amazing, on professional and friendship levels, it means a lot. I'm an overly emotional person, but i left the angel shoot crying bc I'm so thankful and happy i have u guys. I feel so loved and supported it feels unreal, thank u both 💖💫

Literally tests of happiness and j can't stop talking about how content and happy i am with life right now

Tears\*

Awww Kenzie!! There's nobody else in yen world that deserves this more than you! You have truly earned it!! It's only the beginning too!!! You are so welcome for today! We loved every minute of it ❤️



iMessage

